

# THE ATHENÆUM

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## ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

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SATURDAY, DECEMBER 22, 1900.

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Sir Rutherford Alcock was a fine example of the class of men who have founded the British Empire. His service in China and Japan extended from 1844 to 1869, a period rich in events, in most of which he took an active and prominent part. His, therefore, was an apt career to illustrate the many phases through which the "China Question" has passed of late years. Beginning his official life as a doctor in the war of succession in Portugal, and afterwards in the Carlist war in Spain, he subsequently returned to England with the intention of pursuing his profession in London. But other destinies were in store for him. A partial paralysis of his arms and hands, the result of an Iberian fever, made surgical work impossible, and led him to accept a post in the Consular Service in China. The treaty of 1842 had opened new ports, and had imposed conditions on the Chinese which experience had taught us they would immediately attempt to evade. Firm hands were, therefore, required to enforce the new stipulations, and it is impossible to imagine a happier

choice than that which was made when Mr. Alcock, as he then was, was sent as consul to Foochow. His stay, however, at that port was only long enough to teach the local officials that treaty obligations were made to be enforced, and he left to take charge of the consulate at Shanghai, a place which was already giving signs of the potentialities which later history has proved that it possessed. At first matters went smoothly at the new port, but the new consul was not long in finding that, as he himself said,

"the same arrogant and hostile spirit existed, and that their [the Mandarins'] policy was still to degrade foreigners in the eyes of the people, and to offer every obstacle which may with safety be interposed to any extended intercourse—objects which they seek to carry out by various covert and indirect means. In this sense the letter of the treaty is often quoted, but any large interpretation can only be secured under a moral compulsion, as the least objectionable alternative.....Our present relations consist in a never-ceasing struggle, under veiled appearances of amity."

At this juncture, a brutal attack having been made upon three missionaries by a number of junk-men at the port, Mr. Alcock at once brought the matter before the Taot'ai and demanded the punishment of the offenders. But the Mandarin in question belonged to that educated class which, as a British diplomatist lately said, "both by speech and writing lets the people see that it regards the foreigner as a barbarian, a devil, or a brute." And, following the traditions of his fellows, he procrastinated and prevaricated, expecting by delay to silence the importunities of the foreigner. But he had miscalculated the man with whom he had to do, for, with surprising audacity, Mr. Alcock gave him notice that not one of the twelve hundred junks which were waiting, loaded with imperial grain, to sail northward would be allowed to weigh anchor until the criminals had been seized and punished. The means which he had at hand to enforce this threat was a single sloop of war, but fortunately the captain was of the Keppel order, and showed so firm a front that the Taot'ai, finding subterfuge vain, yielded the point, and the criminals received their just reward.

After a short service at Canton, Mr. Alcock was appointed Minister to Japan in 1859, under the terms of the treaty lately concluded by Lord Elgin. The intrusion of foreigners on the sacred soil of Japan was at this time held by a large section of the community as a distinct profanation. The Government was represented by a feudal system which placed power in the hands of the local chieftains, or Daimios, who in their turn were supported by bands of faithful retainers.

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Unfortunately, these warriors were as ready to use their swords as to wear them, and the Legations had not long been established at Yedo before the murders of members of the staff shocked the civilized world. This reckless spirit culminated in a desperate attack on the British Legation on the night of July 4th, 1861.

"The central object of the attack seems to have been the Minister himself, who, however, escaped unhurt, while two members of the Legation were wounded—Laurence Oliphant, who had recently come out as Secretary of Legation, having a very severe sword cut in the arm and another in the neck. Being more than common tall, Mr. Oliphant's head was saved by the intervention of a low beam, in which a deep sword cut was found.....The [Japanese] guard did not put in an appearance until after the assailants had been beaten off from, or at least baffled in, their attempt on that portion of the temple buildings which was occupied by the Minister, and a fierce struggle ensued in the precincts, in which two of the assailants were killed and one badly wounded, while twelve of the guard were wounded and one of the Tycoon's bodyguard killed."

"I have seen many a battlefield," writes Sir Rutherford Alcock of this attack, "but of sabre wounds I never saw any so horrible. One man had his skull shorn clean through from the back and half the head sliced off to the spine, while his limbs only hung together by shreds."

After this event Sir Rutherford did not continue long as Minister in Japan, though he was fortunate in being able to remain long enough to see the result of his policy in the opening of the Straits of Shimono-seki, consequent on the defeat of the arch-reactionist Choshu. Unhappily for all concerned, the Japanese had learnt that though their diplomatic wiles were useless when applied to the far-seeing Minister on the spot, it was still possible to cajole the authorities in Downing Street. They had already dispatched envoys to gain any and all concessions from the Foreign Minister of the day, Lord Russell. In this they were successful, and so ready an ear was lent to their complaints in London that Sir Rutherford was recalled; but the outcry raised against this ill-judged move induced Lord Russell to invite him to return to his post. This the ex-Minister naturally refused to do, rightly considering that his recall had destroyed his influence for good. He was not long, however, allowed to remain idle, and in 1865 was appointed to succeed Sir Frederick Bruce as Minister to China. During the four years that Sir Rutherford presided at the Legation at Peking he found his time fully occupied with many international problems, the most burning of which was the presence of missionaries in the interior. Sir Rutherford felt strongly on this debated question, as does his biographer, who, as is well known, is inclined to put it in the forefront of the causes which have accentuated the hostility of the people towards foreigners. Sir Rutherford wrote,

"we cannot doubt that the missionary question is the main cause of disturbance in our relations with China, and of danger to the Chinese Government itself, no less than to all foreigners resident in the country";

and he adds,

"as regards Chinese converts, any attempt to extend a protectorate over them would of neces-

sity either fail or be subversive of the whole government of China."

This is a text upon which Mr. Michie enlarges in several portions of these volumes, and no doubt there is much to be said for his views. It is unfortunately true that Roman Catholic missionaries have for many years assumed the paraphernalia of Mandarins, and that they have interfered in the native law courts to protect converts from the legitimate results of their own acts. Such courses of action naturally arouse a feeling of hostility among the people. But with the Protestant missionaries this is not so. They neither assume official rank nor do they interfere in any way with the course of justice. As to the tenets of their faith, whether Roman Catholic or Protestant, the Chinese care nothing; and it is much more likely that the missionary question, like the opium trade, is simply used as an excuse for striking at the hated foreigners generally, than that it is the cause of the movement. That there is at the present time an intensely anti-foreign spirit among certain classes of the people there can be no doubt. But its explanation may be more truly discovered in the aspiration which finds expression in the formula of China for the Chinese than in the tactless action of a few misguided missionaries.

To all those who desire to see this and kindred subjects thoroughly thrashed out we can confidently commend 'The Englishman in China.' It is written with all Mr. Michie's well-known skill, the type is excellent, and the illustrations are apposite.

*A History of Steeplechasing.* By William C. A. Blew, M.A. (Nimmo.)

This is a noble volume, furnished, as the publisher says, "with twenty-eight illustrations, chiefly drawn by Henry Alken, twelve of which are coloured by hand," a fact, as regards the colouring, calculated, no doubt, to impress the expert, though the ordinary, unsophisticated reader and inspector may be unable to detect or appreciate the particular advantage. The author or compiler is one of the contributors to the 'Encyclopedia of Sport,' although in that comprehensive work the theme of steeplechasing has been undertaken by another and perhaps equally competent hand, but he writes of a cognate topic, horses as employed in running and jumping. And even if it were not so, he seems to have a versatility and an omniscience which make him at home with a variety of subjects, from 'Organs and Organists' to 'Steeplechasing.'

That steeplechasing is not nearly so popular or so important a sport as flat-racing is indisputable, and there are many more or less obvious reasons why. Still, the number of persons who with an ability to read plain English combine a love and admiration of what is commonly called, with a certain touch of depreciation, the "jumping business," should be large enough to secure for so painstaking a work as Mr. Blew's a circulation satisfactory both to him and to his publisher. It seems a pity, however, that, having carried his labours so far as to include the year 1899, he did not manage to go a little further and deal with the Grand National of 1900, both because it was won by the Prince of Wales, who

was also successful in the three great races on the flat, and because the year 1900 is the last of a century. The volume is dated 1901, so that there should have been time for the addition desiderated. Another little matter to be regretted is that, for the most part, the dates of the various chases recorded do not extend to the day and month, besides the year, in which they took place.

Neither Mr. Blew nor anybody else—and no wonder—can fix the first start of steeplechasing. According to somebody who sat "in scorn's chair," it is said to have owed its origin to the enterprise and persuasiveness of an Irish surgeon, who, finding himself at a loss for remunerative practice, introduced the sport as one eminently adapted to the peculiar temperament of his countrymen. Mr. Blew, like most other authorities, so far favours the theory as to regard Ireland as "the birthplace of steeplechasing, just as she has been for some years its most consistent supporter." As regards the establishment of the sport in England, nearly everybody who is familiar with Piccadilly must have noticed a picture which was, and perhaps still is, exhibited outside a shop not far from the Naval and Military Club, and called 'The First Steeple Chase on Record.' The riders are represented as cavalry officers with nightshirts over their uniforms and nightcaps on their heads—a species of *escamiséada*, in short—and the chase, ridden by moonlight, is supposed to have occurred near Ipswich. Mr. Blew, however, shows that this steeplechase, if it took place at the date generally assigned to it, certainly was not the "first on record," and is of opinion that it never took place at all, but is a pleasant invention, due to the playful imagination of the artist, Henry Alken. With this question, and with several other matters akin thereto, Mr. Blew occupies his first chapter, which he entitles "The Dawn of Steeplechasing." In his second he deals with "Organized Steeplechasing," and tells the story of the more or less celebrated Mr. Thomas Coleman, who, "in the vicinity of St. Albans, inaugurated a new steeplechase era," and a curious, rather interesting, and decidedly amusing story it is. At the third chapter we reach Liverpool and its eponymous Grand National, which has become "the Derby" of the "jumping business," the "blue riband of steeplechasing"; and the history of that famous chase—which, though it did not receive its present style and title at once, dates, according to commonly accepted authority, from February 24th, 1839, just as the great flat race, the Doncaster St. Leger, though not so named until 1778, is dated invariably from 1776—is continued through the fourth chapter. The fifth chapter includes an account of the origin and vicissitudes of the Grand National Hunt Steeplechase, which, instituted by way of experiment in 1859, took in 1863, when the Grand National Hunt Committee was founded, the characteristic form of a movable festival, so as to be run at a different place every year. The sixth chapter is devoted to "Military Steeplechasing," and the seventh and last to a brief description of a few more or less notable steeplechases, not belonging to the category of organized sport. After this

come three "additional biographies," of John Holman, William Ververs, and John Solloway, riders of note, whose names either were forgotten or could not be included in the text together with those of such famous jockeys as George Holman, Jem Mason, Tom Olliver, George Stevens, and others. An appendix contains "colours of the riders" from 1826 to the end of 1844, and a good index completes the volume, which is enlivened by the liberal supply of illustrations.

Of course there are numerous anecdotes about such celebrities as Col. Charrat, Capt. Becher (of "Becher's Brook"), Capt. Little, "Squire" Osbaldeston, and a score or so of other "gentlemen-jocks," and about the miraculous accidents which they escaped or to which they succumbed; and, of course, a parson has a finger in the sporting pie. This is the Rev. Lord Frederick Beauclerc, who, running in somebody else's name, won the St. Albans Steeplechase with The Poet, ridden by the incomparable Jem Mason. The fact is that, in the days before the Oxford Movement took root, parsons used to be patrons of sport, especially when horseflesh was concerned, and some of the most famous horses that won the Doncaster St. Leger in early days belonged to the Rev. Henry Goodricke, Vicar of Sutton-in-the-Forest, and a Prebendary of York Minster, racing under an *alias*, whether Dealtry, or Pratt, or Crompton, or another. Old Lord Frederick must have possessed the "language of the eye" to a marvellous degree, for Mr. Blew relates that "Coleman was with him just before he died, but the old gentleman could not speak; when Lady Frederick said, 'I know by his eyes that he wants you to have a glass of wine and a biscuit.'"

*Letters and Memoir of her own Life.* By Mrs. Alison Rutherford or Cockburn. With Notes by T. Craig-Brown. (Edinburgh, Douglas.)

In his 'History of Selkirkshire' (1886) Mr. Craig-Brown devoted seven quarto pages to Mrs. Cockburn, one of the authors of the two versions of 'The Flowers of the Forest.' Those pages were so charming that they made one glad to welcome this goodly volume, with its fine illustrations and exquisite typography. Alas! the letters as a rule are poor, and the autobiography, 'A Short Account of a Long Life,' written in May, 1784, by Mrs. Cockburn, then over seventy, is poorer still. It was not that she was too old, because she was older still when she penned, in letters to Dr. Douglas of Galashiels, some far-away reminiscences:

"I can this moment figure myself running as fast as a greyhound in a hot summer day to have the pleasure of plunging into Tweed to cool me. I see myself made up like a clew, with my feet wrapt in a petticoat, on the declivity of the hill of Fairnilee, let myself roll down to the bottom with infinite delight. As for the chace of the silver spoon at the end of the rainbow, nothing could exceed my ardour except my faith, which excelled it."

Or this:—

"I am not sure if ever I was so vain of any Lover or admirer as I was of the heavenly affection of the Rev. Henry Davidson, your predecessor, in 1756, whom, by his own assignation, I rode over from Fairnilee at 6 in the



morning to meet him in bed. He had his fine white bushy hair under a fine holland nightcap; sheets, shirt as white as snow; a large bible open on a table by his bed, with his watch. He embraced me with fervor, and said I would not repent losing some hours' sleep to see for the last time an old man who was going home. He naturally fell into a description of his malady, checked himself, and said it was a shame to complain of a bad road to a happy home. 'And there,' he says, 'is my passport'—pointing to his bible—'let me beg, my young friend, you will study it. You are not yet a Christian' (he said true), 'but have an inquiring mind and cannot fail to be one.' Then he pray'd fervently for me, and said he was wasted, blessed some particular friends, and bid me farewell. I never was so happy in a morning as I was riding home."

Mrs. Cockburn, of course, never meant these letters to be printed, and there are many passages in them that are meaningless without annotation. Thus she writes on p. 199: "Mrs. Fall is much praised and much pity'd—she's a noble creature." Mr. Craig-Brown has nothing to offer as to Mrs. Fall, but she must have been the wife of Provost Fall of Dunbar, a merchant prince of gipsy ancestry, who had gone hopelessly bankrupt just before the letter was written, in February, 1788. She was a "genius in painting," according to Robert Burns, who dined with the Falls in the preceding May. The ploughman poet appears thrice in Mrs. Cockburn's letters; but her most interesting meeting is described in a letter of November 15th, 1777:—

"I last night sup'd in Mr. Walter Scott's. He has the most extraordinary genius of a boy I ever saw. He was reading a poem to his mother when I went in. I made him read on. It was the description of a shipwreck. His passion rose with the storm. He lifted his eyes and hands. 'There's the mast gone,' says he; 'crash it goes, they will all perish.' After his agitation he turns to me. 'That is too melancholy,' says he. 'I had better read you something more amusing.' I prefer a little chat, and asked his opinion of Milton and other books he was reading, which he gave me. Wonderful indeed one of his observations was how strange it was that Adam, just new come into the world, should know everything! 'That must be the poet's fancy,' said he, but when he was told he was created perfect by God Himself, he instantly yielded. When he was taken to bed last night, he told his aunt he liked that lady. 'What lady?' says she. 'Why, Mrs. Cockburne, for I think she's a virtuoso like myself.' 'Dear Walter,' says aunt, 'what is a virtuoso?' 'Don't ye know? why, it's one who wishes and will know everything.' Now, sir, you will think this a very silly story. Pray, what age do you suppose this boy to be. Name it now, before I tell you. Why, 12 or 14?—no such thing. He is not quite six years old. He has a lame leg, for which he was a year in Bath, and has acquired the perfect English accent which he has not lost since he came, and he reads like a Garrick."

But a great number of the letters were not in the least worth publishing, and the little autobiography contains but a single item which is likely to live in one's memory—that Mrs. Cockburn rented a house at Musselburgh, "which, in spite of much cleaning, was so full of fleas that there was no sleeping."

*Puritan and Anglican: Studies in Literature.*  
By Edward Dowden, LL.D. (Kegan Paul & Co.)

It has always been a merit of Prof. Dowden that he has refused to set arbitrary limits to the scope of his interests. The notion that criticism is concerned only with the form and not the content of literature, although discredited, has not lost all its adherents. The impenitent Prof. Saintsbury still waves as his banner the dictum of Longinus that "beautiful words are the light of the spirit," and considers the attempt to judge literature as essentially "an expression of national life" to be a fallacy whence come "a brood of monsters." Even so good a critic as Prof. Raleigh can write that all questions concerning Milton, save that of his poetic style, are but "the fringes of the subject," this alone the essential. Not so Prof. Dowden. He does not undervalue craftsmanship. He is, indeed, if we read him aright, singularly sensitive by temperament to charm of style and magic of phrase. But at the same time he does not forget that a man's literature is not a thing apart in his life. He sees it as necessarily related to the whole personality of the writer, the expression, whether he will or no, of his spiritual ideals, the message which, consciously or unconsciously, he must give to the world.

It is natural, therefore, that when, as in the present volume, Prof. Dowden writes of the seventeenth century, and especially when he is "content to indulge my own likings" and to speak only of writers "who move me to speak through some personal interest which I feel in the men or their work," he should be occupied mainly with representatives in one way or another of that spiritual stirring and upheaval which so distinctively marks that formative century of our national life. The lyric, charming as it is, of indifferent pagans such as Herrick or Carew, he leaves on one side, to prefer the graver measures of the serious spirits, Puritan and Anglican, who made worthy contribution to the great controversy. Fortunately, his own detachment enables him to be comprehensive in his sympathies. His interest is less in the issues themselves than in the movement of competent spirits by the issues. The book includes essays on Hooker and Milton and Bunyan; on the attempts of two such different men as Jeremy Taylor and Richard Baxter to put forward a religious Eirenicon; on the handling of spiritual verse by the Anglican Herbert and Vaughan and the Catholic Crashaw, on Sir Thomas Browne, who "felt the wonder of the world" and "widened the bounds of charity"; and on Samuel Butler, who neither wondered nor was charitable, but, "melancholy in temperament, keen of intellect, an observer and an anatomist of human follies, used his intelligence as a scalpel in the processes of pathological dissection." An opening and a closing chapter add a more impersonal unity to the subjective one indicated in Prof. Dowden's preface. The former is a partial vindication of the influence of the Puritan spirit in literature; the latter traces through Deism and South and Tillotson the gradual simmering down of the seventeenth-century ferment to an unenterprising piety at the beginning of the eighteenth.

It is, perhaps, in accordance with Prof. Dowden's general attitude towards literature that he should himself be, on the whole, more noticeable as a thinker than as a craftsman. He can, indeed, at times write admirably, even brilliantly. The comparison of Herbert, Vaughan, and Crashaw in the present volume is full of apt phrase and telling metaphor:—

"True love should lead to quiet, or at least to confidence in its theme; Crashaw is always alert for dazzling legerdemain of pious fancy, and so little trusts his theme that he must bedizen it with every petty bead and spangle of cheap religious merchandize. He praises austerity, and his converted muse still loves the earrings, the crimping pins, and the pots of rouge. Where Herbert could be content with a field daisy for an offering, Crashaw must fasten with wire to his Magdalen or his Virginia a brilliant basketful of roses in coloured muslin."

But such passages stand out somewhat purple upon a background of prose which, if not exactly dull or wanting in resource, is often undistinguished. At least the expression of Prof. Dowden's thought rarely quite matches in value the justness of that thought itself. There is no book-making here. Whatever is touched is illumined by the authoritative judgment of a thoroughly honest, patient, sympathetic exploring mind. Reasonable and informed criticism, rather than brilliant paradox, represents the ideal which Prof. Dowden has set before himself, and of this he rarely falls far short. His two essays, for instance, on Milton are precisely the steadying word which is needed as a complement to the striking appreciation of the poet in Prof. Raleigh's recent volume. Prof. Raleigh laid stress on the Titanic quality of Milton's work, on the self-assertion, the self-reliance, of that solitary and soaring spirit; and he expounded at length the work of the creative imagination in shaping forth the great visual embodiments of 'Paradise Lost.' Prof. Dowden emphasizes the basis of speculative labour which underlies the imaginative presentment, and he completes the study of temperament by analyzing the stern ethical bias of the Puritan, and setting beside Milton's self-assertion Milton's self-surrender. Hence he finds the link of connexion between the pamphlets and the poems:—

"When Milton in his prose writings considered man in relation to his fellows, his central thought was that of freedom tending to a higher obedience; he would cast away injurious human bonds that he might enter into the liberty of a stricter service under the divine order. When he wrote as a poet he stood in the immediate presence of God, and his constant thought was that of obedience as the condition of true freedom. Let man falter for a moment from loyalty to his supreme Ruler; and he passes into the servitude of sin.....To Milton's imagination the contest around the apple seemed a more heroic argument for song than any warfare of fabled knights on behalf of honour or of love. The most eventful act in the world's history is an inward decision of the will. All tyrannies, civil and ecclesiastical, against which Milton fought, lay involved in that first disloyalty to true authority."

*Richelieu and the Growth of the French Power.* By James Breck Perkins, LL.D. (Putnam's Sons.)

"No one would dispute Cardinal Richelieu's right to be regarded as a national hero." This assertion is at least questionable, most readers being less familiar with Hanotaux's monograph than with Dumas's or Vigny's sketch of the hateful "Cardinal Rouge." And if "national heroism" be sometimes made of diplomatic cunning and wisdom, it were but fair to grant an equal honour to the astute and ever-intriguing prisoner of Péronne. Strangely enough, Mr. Perkins fails to recognize Louis XI. as Richelieu's predecessor in the task of strengthening the central power at the expense of the royal vassals. This is, we fear, a serious omission in the opening chapter of the book, which contains, along with a valuable account of France under Henry IV., some picturesque hints of the malodorous streets of old Paris and its "unbroken roar of pious thunder," and ends with a brief study on the influence of the feudal châteaux and the regency of Marie de Medici, with whom and against whom Armand Jehan du Plessis was later to shape the destinies of modern France. There is no need here to dwell on Richelieu's early life in the family residence, nor on his ancestors, "a hardy and enterprising race, with bold hearts and heavy hands." His father, François du Plessis, was "a pushing and not over-scrupulous knight," whose widow, Dame Susanne de la Porte, "administered the estate more prudently than her husband." We would rather recall the circumstances which compelled young Richelieu to quit the military academy for the see of Luçon, thus exchanging "fencing and fashion for the poorest, the dirtiest, the most disagreeable bishopric of France." "Yet if the duties were little to his taste, he performed them with reasonable fidelity," and indulged in theological writings of greater bulk than quality. How the new bishop of Luçon used his place as a stepping-stone for his ambition, and, never disheartened by rebuffs, slowly but steadily won the confidence of the queen-mother and her Italian favourites and of the Spain and Papacy he was so often to oppose—all these various stages of a rising diplomatic genius the author depicts with brevity, colour, and a neat choice of quotations. He unfolds with equal skill the very complex nature of Louis XIII. and De Luynes's successful plot to overthrow Concini and his wife, Marie de Medici's "creatures." But the seven years of Richelieu's retreat, his banishment to Avignon, his discreet and ambiguous relations with the king and queen-mother, and finally, at De Luynes's death, his recall and promotion to the cardinalate, though most accurately related and analyzed, do Mr. Perkins less credit than his keen insight into Richelieu's long and uninterrupted association with "a jealous and suspicious" king. However, the most effective chapter of the work is doubtless that entitled "The Overthrow of the Huguenot Party," that "State within the State." The writer's sound judgment and impartial treatment of that delicate and dangerous question cannot fail to secure praise from the judicious.

"In Richelieu, though an earnest Catholic, the priest was always second to the politician." This concise statement explains what may have seemed apostasy in his foreign policy or fanaticism in his home rule:

"Richelieu interfered in behalf of Protestant states, not indeed from any sympathy with their faith, but from jealousy of the great Catholic powers. It was discouraging when such a policy was hampered by the unruliness of French Protestants, and the minister resolved to quell 'rebellion' at home before he again undertook war abroad. In truth the 'political' position of the Huguenots was incompatible with a strong Government."

It was quite in accordance with his nature that, after having ruined the military and political power of the Protestants by the capture of La Rochelle—of which famous siege there is an exceedingly vigorous description—Richelieu granted them the free exercise of their religion, an example of toleration which, due to a Roman cardinal, a lay king was to forget to his hurt later.

Mr. Perkins's sound view of these proceedings is probably due to his judging the period with the eye of a contemporary. This is undoubtedly a precious gift, but it may lead to errors, as is perhaps the case in the following chapter, "Richelieu and his Enemies." Here the author, in his eagerness to perform the process of "white-washing" his hero, appears inclined to subject all aims and purposes to the odious reason of state. "Richelieu was not a bloody-minded man, he was not cruel, but he was merciless." Yet has not Mr. Perkins warned his readers that the Richelieus were "a fighting race, prone to deeds of cruelty and violence"? Then, talking of the minister's incessant conflict with his former protectress the queen-mother, he does not hesitate to write, "He was ungrateful to her, and his ingratitude was wise." Historians, would-be historians, and dramatists have fairly exhausted the innumerable and ever-baffled conspiracies against him, making it somewhat difficult for any biographer to discover an unknown clue. More novel matter is afforded in Richelieu's intrigues with women, seldom crowned with success, and his disguised interference in Louis XIII.'s passionate and puerile amours. The royal confessor was also a frequent cause of anxiety. Of course the foreign policy and administration of Richelieu are better handled in works of a more general aim and character. The Thirty Years' War, however, affords Mr. Perkins an opportunity of revealing his wide impartiality in religious questions, and his keen knowledge of the statesman's foibles. Accurate, and not devoid of a sense of picturesque humour, are his pictures of the mercenary army and the cardinal's curious weakness for "ecclesiastical warriors." Richelieu "gave attention to every detail of military operations, but the army fared none the better for it." Nor was he careful in the handling of the treasury: "Even extortions which are intolerable in their nature become excusable from the necessities of war"; so he wrote himself. "The burden of taxation excited many petty revolts," and one dangerous, though ineffectual rebellion, "the Army of Suffering." In fact, he made no successful attempt to cope with the

evils of French financial administration, in this respect falling far below Sully. As we approach the "Close of Richelieu's Career," the celebrated conspiracy of Cinq Mars attracts special attention. On the true character of this youthful, but degraded "hero" Mr. Perkins has thrown a light which will surprise many readers of Alfred de Vigny's novel: "The king's feelings toward a favourite of either sex seem to have been much the same," and this opinion is based on indisputable testimony. The chapter closes naturally with a brief account of Richelieu's last weeks, throughout which "the infirm condition of his health seemed to increase his activity." His assurance at the final hour appalled all those present, and significant, indeed, was Urban VIII.'s verdict on receiving news of the Cardinal's death: "If there be a God, he will have to suffer; but if not, he has done well."

There are several important questions to be dealt with in estimating the Cardinal's career: first of all his internal administration. "An era of war is not often an era of commercial progress." One need not, therefore, be astonished if the result of Richelieu's efforts in the line of industrial development was not all that he hoped. Anyhow, his work is not a negligible quantity. The great statesman coveted for France a colonial empire, and to this end equipped an efficient fleet and chartered trading companies; but, unfortunately, as Colonial Minister he clung to the system of monopoly, as in legislation he clung to the so-called "paternal," i.e. despotic, theory of government. This chapter contains some quaint specimens of official interference in the life of individuals, for instance, in the matrimonial, educational, and fashion "departments." As for the army, the following remark by the Duke de Lorraine shows its mercenary and vagabond condition: "There is a Frenchman in my service who constantly asks for money, as if I ever paid my soldiers." Richelieu, opposed to any scheme of popular government, was thus opposed to any scheme of universal education. His most valuable innovation was the institution of "superintendents," which greatly fostered his ideas of centralization. In 1631 appeared the *Gazette de France*, the first French journal, the editor, Theophraste Renaudot, receiving a pension from the Government. The liberty of the press being unknown in those days, one can guess the very innocent character of the paper. Other deserving innovations were Richelieu's strong edicts against duelling and the organization of the royal mails, the University of Paris acting as general postman.

Mr. Perkins devotes a special chapter to the great statesman's relations with the Church, and describes him as "sometimes remiss in his practice, but always sincere in his profession." Nor did he stand aloof from the superstitious beliefs of his time in witchcraft and magic—witness the part he played in the Urbain Grandier case. Of more general importance are his acrimonious conflict with the Curia; his activity in asserting the rights of the Gallican Church; his unsuccessful struggles to secure the see of Trèves and the Papal legation, and to exact tribute from the French clergy. On the other hand, he persecuted Jansenism and St. Cyran, perhaps more for personal



grievances than for purely spiritual reasons. Neither did his desire to purify the clergy and monastic orders prevent him from bargaining for bishoprics and deaneries. At the Papal election "he would not have sold his own vote as a Cardinal, but he saw no harm in buying the votes of others." An epigrammatic and well-grounded sketch of Richelieu's relations with Joseph, the Capuchin monk, acquaints us with that enigmatic and clever man, whose advice—religious, military, and political—exercised at times an extraordinary influence on the Cardinal's decisions. It is probably to him that we owe Richelieu's liberal conduct towards the Calvinists, an order which Father Joseph had founded. The latter had also planned a crusade, and died when on the point of receiving a cardinal's hat.

On the last two chapters we shall not dilate. The "Life at the Palais Cardinal" unfolds some interesting details on Richelieu's palace and private habits—for instance, his taste for cats, and his rigorous treatment of those in his service. As for his "profuse hospitality and love of pomp," ballets, in which "bishops acted as impresarios," and plays were frequently performed with singular magnificence at the Palais Cardinal. It would be superfluous to insist on the Cardinal's "brigade of poets," his jealousy of Corneille, the founding of the French Academy, and the famous "Chambre bleue" of the "precious" Hôtel de Rambouillet. Mr. Perkins writes a fair enough criticism of the "Political Testament," which he supports against Voltaire's attacks, and ends with a study of Richelieu's family alliance with the great Condé, revealing the former as dictatorial in matters of the smallest interest, viz., his correspondence with his extravagant nephew Pont Courlay, of which some amusing extracts are quoted. Although the biographer concludes with a methodical synopsis of the results of Richelieu's administration, he fails to pass any very definite judgment on the work accomplished by the great Cardinal, nor does he follow its influence down to the French Revolution.

*A History of Education.* By Thomas Davidson. (Constable & Co.)

*Comenius and the Beginnings of Educational Reform.* By W. S. Monroe. (Heinemann.)

THE late Mr. Davidson took a widely comprehensive view of education, and in his posthumous volume he has traced the growth of education as it was from first beginnings among savages to its present condition among the more progressive of the modern communities of to-day. Education he considered to be conscious evolution, although it does not very plainly appear in whom or in what the consciousness inheres—for he credited the inanimate mineral world with a certain amount of consciousness. Probably, however, many who read his book will hardly agree with him in his philosophical views, though all will appreciate the interest he imparted to the history of the subject. In the first of the two books that make up the volume he describes education as it existed, or still exists, (1) among savage tribes, (2) among "barbarian" nations, whether Turanian, Semitic, or Aryan, and (3) its development into "civic" education in Judæa, Greece, and Rome. Throughout

the duration of these phases of education—savage, barbarian, and civic—men lived by tradition or by divinely given laws, without "recognition of a common all-embracing humanity," which cannot be recognized until reason, "the distinctly human element" in which all men share, is brought into prominence in education. The increasing prominence of reason marks the rise and growth of what Mr. Davidson called "Human Education," the subject of book ii. Learning in Europe languished under the effects of invasions by barbarous hordes from north and south, till it dwindled to a minimum about A.D. 800. After this date the Muslim colleges arose in Spain; they, too, in their turn fell victims to savage inroads, to the Christian raider, and still more to the conquering progress of the wild Berbers from Africa; but they "may be said to be the parents of the Christian universities." The Renaissance and the Reformation together caused the next great awakening of the human intellect, but their joint permanent effect upon education seems hardly to have been so great as it is generally assumed to have been. From their time, however, two tendencies are noticeable, the effects of which go on increasing—viz., the endeavour to extend education to all classes of people, not merely to clerics, and to include in it physical education, the care and training of the body. But neither the Reformation nor the counter-Reformation (that of Ignatius Loyola) "took any decided step forward in education."

To Comenius has been assigned by many besides Mr. Davidson the title of the father of modern education, and to him as to others Bacon's works were an inspiration. Then follow two men, Descartes and John Locke, whose contributions, whether direct or indirect, to education were important. The earlier part of the eighteenth century did not effect much in scholastic reform, but towards its close the views of Rousseau startled the generation in which they were uttered. Directly, Rousseau effected little, his 'Emile' was a warning rather than an example; indirectly, he effected much: he taught that due regard must be paid to nature in educational methods, and due disregard to traditional authority. "Nature found a voice in Rousseau, as Reason did in Voltaire. Both were opposed to Revelation." Kant powerfully influenced educational opinion at the commencement of the nineteenth century. He was followed by Pestalozzi, Herbart, Froebel, and Rosmini the Catholic priest. A clear account is given of the work of these men, as well as of the good results effected in the United States by Horace Mann. Mr. Herbert Spencer receives less than scant mention. Mr. Davidson dismisses him and his work on education in a foot-note; he finds "nothing original in it that seems to be true, while its ethical principles are distinctly objectionable."

"The outlook," to which the last chapter is devoted, is wide and far-reaching, but encouraging. Much deserving highest commendation has already been done, much remains to be done. The improvements foreseen by Mr. Davidson "relate to the being to be educated, the aim of education, its matter, its method, its extent, and its teachers." While discussing in detail these desiderata, his volume pleads earnestly for

a continuation of education to the great body of the people, to those who go to work early in life. The want of a people's university is already satisfied in London by Mr. Quintin Hogg's Polytechnics, and in Paris by the Universités Populaires. Mr. Davidson hopes to see them in all great centres of population.

The difficulty of compressing the history of so large a subject as education within the compass of one small handy volume is not small; and although Mr. Davidson did not completely overcome it, he achieved a considerable measure of success. His monograph should interest thoughtful men and women as much as professional teachers, perhaps more than them; for it is not, and does not purport to be, a text-book of method. We certainly hope it will be widely read.

Prof. Monroe has written a clear account of Comenius's career and his educational aims. Whether, in face of the many books that have appeared of late years dealing with Comenius, there was any particular need for another small volume, may be doubted; but Mr. Monroe has performed his task in a sensible and satisfactory manner.

*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII.* Arranged and catalogued by James Gairdner, LL.D., and R. H. Brodie, of the Public Record Office. Vols. XVI. and XVII. (Eyre & Spottiswoode.)

IT is more than forty years since Dr. Brewer set himself the gigantic task of calendaring all the letters and papers of the reign of Henry VIII. preserved in English archives. The materials have been continually growing under our hands, and the transcripts of State papers in foreign depositories have largely increased the labour which Brewer began and his indefatigable successors at the Record Office have been steadily pursuing. A whole shelf of volumes have already appeared, bringing us down to the end of 1542, and at the rate at which the work has been going on it may safely be predicted that four, or perhaps three, more will bring it to a close. In less than five years' time the public will have as minute and exhaustive a presentment of English affairs at home and abroad during this memorable reign as the most microscopic inquirer into the arcana of history could desire or hope for.

The materials for the four years ending August, 1540, which Mr. Gairdner and his fellow-workers have abstracted, analyzed, translated, and calendared, proved to be so enormous and bewildering that the result of their combined labours could not be compressed into fewer than nine ponderous volumes. Nor is this so much to be wondered at when we reflect upon all that passed during that stirring period. With the suppression of the last of the monasteries, the crushing of the rebellion in the North, the humiliation of the nobility, and the terror which the king had inspired among all classes—who by this time were profoundly convinced that his power was irresistible in Church and State, and that his will could not be gainsaid—the last four years of that dreadful reign necessarily

became less eventful. The people were lying at the feet of the tyrant, scarce daring to stir or to murmur, "If he kill us we shall but die."

These last two volumes deal with the period extending from September 1st, 1540, down to December 31st, 1542. The previous volume had supplied all the accessible details of Henry's marriage with Anne of Cleves in December, 1539, and its dissolution in the following July. There can be little doubt that she was an ill-favoured young woman of five-and-twenty, with a very defective education, who spoke no language but her own. She made no objection, apparently, to being repudiated, and even to remaining for the rest of her life in England, with the title of the king's "sister." Henry made ample provision for her, as is abundantly proved by the long list of grants of land settled upon her for life on January 17th. In all the amazing story of the king's life nothing is more amazing than the shocking interlude of his fifth marriage. He had entered his fiftieth year; he had at last a son approaching three years old; for nearly three years he had remained a widower; he had all England's "feminine creation" to choose from, and he fell in love with Katherine Howard, no one seems to know when or where. Though she was a granddaughter of Thomas, second Duke of Norfolk, her father was miserably poor all his life, deeply in debt, and unfortunately unable to provide any education for his ten children. As early as 1536 his wretched girl had grossly misconducted herself. When Henry married her, on July 28th, 1540, there were at least three paramours who had shared her favours. Less than a month after her marriage with the king, and while on her progress with him to the North, she had compromised herself with her cousin Culpepper at Pontefract, and it looks as if some of those who were cognizant of her misconduct had begun to levy blackmail upon her. The secret became an open one. On November 2nd Cranmer was commissioned to draw up an account of the horrible case and to present it to the king. Then came the usual hangings of accomplices, and it ended by the unhappy woman being beheaded in the Tower on February 13th, 1542, in the same place where Anne Boleyn had suffered a like fate four years before. They who regard the execution of Anne Boleyn as one of the wickedest murders in history may well point to the disgusting career of Katherine Howard as bringing upon the king a retribution of unparalleled humiliation, stabbing him exactly where he must have felt the wound most acutely—in his vanity and pride.

During all the remainder of that year 1542 nothing is said of any further matrimonial projects. It was a fearfully dangerous venture for any of his servants, however exalted in station, to meddle with such matters—to judge by the experience of the past. Of Henry's children during these two years we hear but little. Prince Edward was still in the nursery, presided over by Mrs. Penne; the Princess Elizabeth was two years older. Already there were rumours of arranging for her marriage. Mary was in her twenty-sixth year when in April, 1542, serious negotiations were carried on for an alliance between her and

Charles, Duke of Orleans, which, however, fell through. Henry showed no sign of intending to marry again.

Meanwhile the king's foreign policy was pursued with characteristic energy, and, it must be confessed, with much sagacity. Marillac, the French ambassador, and Chapuys, who after six months' absence had returned to England in July, 1540, carried on a curious game; but Marillac was no match for his rival in the tortuous diplomacy of the time. Chapuys outwitted him and was far the abler man. Marillac, on hearing of his expected return, spoke of him as a broken and worn-out old valetudinarian. He soon learnt his mistake, and Chapuys's extraordinary cleverness and even his extraordinary literary faculty appear again and again in the voluminous dispatches which are abstracted, and in the acute and incisive replies which they elicited from Queen Mary of Hungary, Regent of Flanders. Chapuys's letter to the queen dated December 29th, 1541, in its shortened form, fills eight closely printed pages of this Calendar, and gives a wonderful insight into the whole aspect of English affairs at home and abroad. Compared with the ambassadors of Francis I. and Charles V. at the Court of Henry VIII., the English envoys were very poor creatures. To begin with, they were mere occasional visitors, rarely remaining more than a few months, and few of them were at home in the languages of the countries to which they were sent. Gardiner and Bonner, Thirlby and Pate, were ecclesiastics. Only Pate had spent four consecutive years out of England, and he narrowly escaped with his life by running away from his post in 1540. Had he returned home he would inevitably have been hung, for nothing worse than a mistake, if it deserved to be called so. Henry never trusted himself in any one's hands, and therefore never had such loyal and devoted servants as Marillac and Chapuys. But the fact is, every man whom Henry employed was working with a halter round his neck. The lists of cold-blooded murders, dignified by the grand name of *executions*, perpetrated even during these two years of comparative quiet, are horrible to dwell upon. The savage and wholly unnecessary slaying of the old Lady Salisbury, for no other crime than that of being the mother of Cardinal Pole, was about the worst of them.

Yet it is impossible to study these Calendars without being increasingly struck by the evidence they afford of Henry's wonderful ability, his enormous power of work, his indefatigable attention to business, and his intimate knowledge of affairs. In the elaborate planning of the new fortifications of Calais the engineers appear to have been carrying out the king's plans. The extensive defences which were proceeding *pari passu* at Dover, at an enormous cost and on a gigantic scale, were undertaken at his instigation. How great the expenditure was will startle any one who goes to the trouble of adding up the grants to the paymaster of the works during, say, the six months ending April, 1542. But turn where we may, we meet with the same evidence of the king's extraordinary versatility. He was never so pleased as when he was tackling an envoy at a private audience, his Council

being bidden to stand aside. He was never at a loss for the necessary information at the right moment; he forgot nothing; he thought of everything. Moreover, he could keep his own counsel and take care that no one else should divulge it. When Marillac was asked by Francis I. to send an account of the English navy, the wily Frenchman made the least of it, but dared not estimate the king's fleet at fewer than seventy or eighty ships. Next year their number had largely increased, and it is clear that Henry was well prepared for any attack that could be made upon him from the other side of the Channel. When the strong hands of the grim autocrat no longer held the reins, and all the many tangles which were in his grasp had slipped away in hopeless confusion, what could come but anarchy? And it came. There were really no trained statesmen with any traditions to help them, even if they had had any desire to carry out Henry's policy. It is a question whether he had any policy; whether he was not, from first to last, a consummate opportunist, dealing with every problem as it presented itself, trusting to his own cleverness to get him out of difficulties as they emerged, restrained by no weak sentiment, no conscientious scruples, no fear of what man could do or God could threaten. And yet he was not without prescience of what might happen, and it seems to us that he knew well what he was about when he founded five new bishoprics between December, 1540, and June, 1542. Doubtless he foresaw that the ecclesiastics would hang together; and in point of fact they did present something like a bold front to the oligarchs in King Edward's reign. These latter left them a free hand, and they made the most of their opportunities. They might introduce what changes they pleased into the liturgy or formularies, abolish the mass, pull down the altars, and banish all that was imposing in the ritual. But the Protector—ill-omened name!—and his friends laid their hands upon useless bells and vestments and plate and shrines and superstitious ornaments; and up and down the land the parish churches were plundered to the bare walls. The spoils went to the nobles, the very buildings would have been pulled down if things had gone on as they were going on when Edward died. Ten years after Henry's death, too, all those elaborate works which he had constructed at so huge a cost, with the hope of making Calais impregnable and the Pale unassailable, had, from sheer neglect, become crumbling ruins, and on January 6th, 1558, Calais ceased for ever to be what Mary called the chief jewel of her crown.

One might have thought that, with all the extraordinary mass of business that was engaging the attention of Henry, he would have had no time for books, at any rate. On the contrary, he seems never to have lost his taste for theology. It continued to be his pastime or diversion to the end. His book on the seven sacraments, published in his thirtieth year, was a distinctly able polemical achievement. Erasmus praised its Latinity. Luther was provoked by it, and hurled at it an angry reply. 'The Necessary Erudition for any Christian Man,' of which we shall hear much in the next Calendar, was



published in 1543, with a preface by the king himself. In all the religious disputations of the time he deeply interested himself. His library, of which a catalogue has been preserved, was large. He was, indeed, less interested in the new translation of the Scriptures; but when the Great Bible was issued, strict orders were given that it should supersede all previous versions in the vernacular, and in a very remarkable proclamation, issued in March, 1542, it was enacted that after August 31st no person should keep any book "set forth in the names of Fryth, Tyndale, Wiclif, Coverdale," and many others whose names are mentioned, and such prohibited books should be at once surrendered—to be openly burnt! Nevertheless, it comes out in these volumes that a year before this, when the Diet of Ratisbon was sitting and the Great Bible was in the press, "it was really a question whether Henry, with all his obstinacy, would not be driven to avail himself of the Emperor's offer, to procure his pardon from the Holy See!" The statement, incredible though it may sound, is made by Mr. Gairdner himself.

A very large portion of the seventeenth volume is concerned with highly interesting details of the Scotch war and its horrors. Historians will have to bestow careful attention upon the documents here analyzed. The picture of the troubles in the North—the confusion, the ferocity of the combatants, the rancorous rivalries, and the want of cohesion among the nobility and the clansmen—is repulsive enough, and the impression left is that of finding oneself entangled in the mazes of a cruel and bewildering tragedy.

Meanwhile Henry, though only in his fifty-second year, had begun to look old and grey, and was growing more and more corpulent. A continental war was sure to come—perhaps soon—it could not be put off much longer. Would the king himself take the field if war came? Yes!—undoubtedly yes!

These things will come out in the next volume, and it is fairly certain that, under the guidance of such editors as Mr. Gairdner and his colleagues, there will be little left to be discovered by future explorers. The indices to these two volumes are, if possible, more careful and exhaustive than ever; they extend to an aggregate of 477 pages.

#### NEW NOVELS.

*Foes in Law.* By Rhoda Broughton. (Macmillan & Co.)

'FOES IN LAW' shows that its author can be herself again on occasions, at least more than at one time seemed probable. This story is almost a relapse into the early manner that, in the late sixties or the early seventies, kept a large number of novel-readers amused and interested. The use or abuse of the present tense, so rapid in other writers, was somehow redeemed by Miss Broughton's handling. It suited her brisk description and action. The new story has more than a mere remnant of the vivacity and sprightliness belonging to the old days. The characters are all natural and unstrained, or but little exaggerated. The sisters-in-law, Mrs. and Miss Trent, are a

well-contrasted pair of "mutual scourges." Miss Trent has to bear the very sudden invasion of her brother's and her own home by his relatives in law. She is young, but with a vein of primness, and if the part she plays is ungrateful, it is not altogether inexcusable while human nature is what it is. The members of the family in law are loud and numerous, "trying" invaders and inmates, especially from the point of view of the invaded. But they are rather fascinating to read about, and their happy-go-lucky attitude towards life is piquant. The novel is of the purely domestic kind, the dialogue is pointed, and many of the people are drawn with the originality and freshness Miss Broughton knows how to impart.

*An American Woman.* By Annie S. Swan (Mrs. Burnett-Smith). (Hutchinson & Co.)

ANNIE S. SWAN says that her heroine is American, so it is not for us to deny it, though she might just as well be said to hail from Glasgow. She certainly counts her money in dollars, but that is not enough to differentiate her. The illustrations were surely not meant to be so comical as they are. The story is just as flat as commonplace and platitudes can make it. The author does not seem to have taken the villain very seriously (nor do we), for she forgets his name more than once. The tone is irreproachably middle-class and respectable, and there was really no sort of reason for any complications of any sort or kind, or, if one may dare to say it, for the story at all.

*Miss Cleveland's Companion.* By Adeline Sergeant. (White & Co.)

MISS CLEVELAND and her companion are placed in circumstances which suggest the advisability of a temporary exchange of positions, with a view to ascertaining the true views of a certain artist whom Miss Cleveland is expected to marry. There is nothing very novel in the treatment of a well-known theme, and the best we can say of the book is that it is written with the vigour and grace which characterize most of the writer's work. There are several of her novels which we should place before this one, though at least two may be ranked after it. 'Miss Cleveland's Companion' is a story suited to the supposed tastes of young ladies, though it suggests some doubt as to its popularity with any other circle of readers. It is lengthy in treatment.

*Son of Judith: a Tale of the Welsh Mining Valleys.* By Joseph Keating. (George Allen.)

THIS is a strong and at times a moving story, though it is mostly on a single string, and that string revenge. The blighted nature, the bitterness of forsaken womanhood and motherhood, is concentrated into the person of Judith. Her fixed idea almost approaches monomania, but she plays her horrible part with such quiet grimness, one is tempted to accept the picture as something possible. Her life's work is the training of her unfortunate child to be his father's murderer and the implement of her vengeance. For this reason she, after her abandonment, lives with him in determined solitude in a cottage on a lone mountain side, above a

mining village in South Wales, and, so that her words may sink deep into the child's breast, alienates him from every influence but her own. Even nature in its wild and gruesome manifestations appears to conspire with her. They live on the brink of an awful precipice, ready made to her hand, and the woman by her silence as much as her words keeps the moral precipice also in view. One seldom meets with a simpler or fundamentally a better and tenderer nature than the boy intrinsically possesses, or one more difficult to warp. He loves his mother with a deep and constant devotion, yet shrinks from what he too considers to be his inevitable task. The course of the story must be followed by the reader himself, who will on the way meet with some excellent scenes from a miner's life.

*The Outcast Emperor.* By the Lady Helen Craven. (Hutchinson & Co.)

IT has become the fashion of the day, with writers anxious to dispute pride of place with the halfpenny newspapers, to utilize immediately any striking series of public events for the purposes of fiction. In her latest romance the Lady Helen Craven has gone a step further than usual, and carries the story of the present "crisis" in the Far East up to the autumn of next year. The youthful Emperor of "Cathay" is rescued, more dead than alive, by the rich owner of a pleasure yacht, is brought to England and hid for some months in a country house, looked upon as an impostor by the British authorities, but the mark at which the "Cathayan" Embassy aims many deadly shots. The love interest is but slight, the readers' main concern being with the fortunes of the "Majesty-Emperor," to use the phrase of one of the two pleasant children who figure in the story. The author's style is more colloquial than literary, perhaps because she attempts to write as a man; and such coinages as "processed" and "destinatory" are neither useful nor elegant.

*From the Scourge of the Tongue.* By Bessie Marchant. (Melrose.)

THIS is a curious book. It is not well constructed; the plot is too wildly improbable, and it does not hang well together. But the writer has a distinct gift of portraiture: she sees people and places, and makes her readers see them too. Belinda and her sisters are very real; the rustics are delightful; the farm and the wide fields seem to be before us. We should like Miss Marchant's book very much if Belinda's ruffianly husband could be banished from its pages. It is true that with the villain would vanish the plot, the awkward title, and a great part of the contents of the volume. But the sketch of the girl farmers, their work, their workers, and their neighbours, would be left, and that to our mind would be well worth reading.

#### BOOKS ON WAR.

AN American author, Dr. F. W. Holls, publishes through the Macmillan Company *The Peace Conference at the Hague*. We ourselves entertain little respect for the proceedings and the decisions of this Conference, but for those who take a different view this is a valuable, because an accurate and a fair, account of those

proceedings. The author is hardly justified in telling the world, as he does in his preface, that, "By a singular, but well-nigh universal misconception of its object, it was at first persistently called the 'Disarmament Conference.'" It was the Emperor of Russia who was its author, and it was he who first described it as a disarmament conference, and suggested a partial disarmament as its chief object. When the difficulties in the way were pointed out to him, he changed the nature of his suggestions; but the public naturally, having discussed the first proposal, for a long time retained the original name. Dr. Holls agrees with all who have thought upon the subject in regretting the exclusion of such powerful commercial states as the Argentina and Chile. There is a certain impertinence in Powers like Austria venturing to attempt to decide, with the assistance of Japan and a few other "pushing" Powers, questions in which South America must undoubtedly, in the long run, have an important voice. The extraordinary absurdity of many of the proposals made to the Conference, and discussed by it and in the pages of Dr. Holls, illustrates the less obvious absurdities of the question. War is war: the intention is to kill or maim persons, with a view of placing one side in the field in the position of superiority obtained when a sufficient number have been killed and wounded. All restrictions on the power of killing and maiming are extraordinarily artificial; and although some forms of killing are universally recognized as too horrible for use, and others as applicable only to mortal human beings whose skins happen to be black, and not on any account to those whose skins are white, yet it is highly doubtful whether attempts to codify our illogical opinions can lead to good. Those who know war by participation in campaigns are inclined to doubt whether any good whatever has been done even by the much-lauded Geneva Convention. Charges of firing deliberately upon the Red Cross and of wilful breach of the Convention are becoming increasingly frequent in all wars. There is hardly ever the smallest foundation for these charges, but they are believed, and they cause an intense exasperation of feeling which reacts on the conduct of the war, and makes war more savage than it would otherwise have been. The representatives of the United States, being men of high ability, took on the whole a sensible view; but the amateurishness of the Russian and Dutch authors of the Conference, and of the advisers of the Emperor of Russia and Queen of Holland, is shown by their putting forward such proposals as that field artillery should be stereotyped and never improved—this proposal, after discussion, being rejected by a unanimous vote, Russia and her *protégés* alone abstaining from opposing what they themselves had brought forward. Capt. Mahan, in an admirable memorandum, points out, with regard to another proposal,

"that it was illogical, and not demonstrably humane, to be tender about asphyxiating men with gas, when all were prepared to admit that it was allowable to blow the bottom out of an ironclad at midnight, throwing four or five hundred men into the sea to be choked by water, with scarcely the remotest chance of escape."

The discussion on the soft-nosed British bullet reads strangely now, when we, who insisted, against the majority of the Conference, on our right to use it, are not using it, but are having it used against us. The Boers took enormous stores of this ammunition in their capture of Glencoe and Dundee, and they have been using it from captured rifles throughout the war. We alleged at the Conference that the wounds made by it were not more cruel than those of the old rifles. But we now complain that they are horrible. As long as the wounds were inflicted upon blacks, the most humane of Christian countries had little or nothing to say.

Some of the matters which have been just referred to in our notice of the book of Dr. Holls are considered in an interesting little volume, *A Mule-driver at the Front*, written by Mr. R. C. Billington, and edited by his sister, we believe, "M. F. Billington" (Chapman & Hall). The author was employed to drive, and ultimately to conduct, ambulance carts, and he has many reflections on the working of the Geneva Convention and on the exposure of ambulances to fire in battle. In his account of Colenso he makes incidentally one of those charges against our and his own side which are considered horrible when made against our enemies in the field. One of his ambulance carts had its roof carried off by a shell; but he adds, "It was not to be wondered at that a shell was directed near them, for some ammunition carts had worked down under their shelter." This is one of the difficulties of the Geneva Convention, and it is virtually unavoidable in war. So is the fact that, when great hospital stores have been accumulated in a town, a starving column on the march will certainly use for its subsistence stores which have been protected from the other side by the neutral flag. On another occasion Mr. Billington tells us of shells dropping among his own ambulance waggons; but he goes out of his way, though an *employé* of a Johannesburg mine before the war, of which he is a strong partisan, to say, "I do not think it was deliberate firing on the Red Cross." There is a little in the volume to confirm the charges which have been made, and which unfortunately in some cases have been confirmed by courts-martial, against the orderlies of the Army Medical Corps for stealing comforts. There is also a confirmation of complaints from other quarters of the insolent manners of some subaltern officers. The army undoubtedly resented the looting practised by some of the South African troops; and, on the other hand, the author of the present book, who is an Australian colonist who has lived in the Transvaal, writes:—

"It does not gain either discipline or devotion to put on offensive and insolent manners, especially with men who, as many of these volunteers were, were socially just as good as the men commanding them."

There is a grimly humorous story in the volume of the extraction by the Army Service Corps of two waggon-loads of coffins from the neutralized stores left behind by the Boers on one occasion. They were broken up and utilized for firewood, but twelve waggon-loads of hospital equipment were returned. The Boers then asked for their two waggon-loads of coffins, and "were told in reply that the Geneva Convention did not cover coffins." The introduction, which is from another pen, will interest the Treasury, as the *Daily Telegraph* correspondent, who writes it, attacks our officers for "stupid want of knowledge," complains of "appalling deficiencies," and declares that "they knew nothing whatever about the management of oxen or mules, and they would not accept guidance from the better-informed civilian contractors." He declares that we have wasted enormous sums on transport, and have nevertheless agreed to replace at the end of the war every ox and waggon.

Messrs. Gale & Polden publish *Soldiers' Training*, by Major Hovell, who has written similar books before, and now produces one which has much bearing on the experience of the present war. The author very properly states in his introduction that there ought to have been nothing new in what are called the lessons of the war. In fact, Plevna, as he says, proved the value of the spade, the effects of modern rifle fire, and the difficulty of frontal attack. He also shows how different is the training required in days of smokeless powder from the training given to our battalions; and we must add that the "economy" of using up our old stores of powder

before taking to cordite for blank ammunition has been productive of many of the surprises of the present war. Our troops up to recently had seen both musketry and artillery fire directed against them at manoeuvres in a fashion which to foreign armies had become ludicrous; and all foreign armies had about ten years' start of our officers in training their men to localize fire conducted against them with smokeless powder. Major Hovell also points out that in his books of 1887 he had drawn lessons from the Boer war of 1881 which ought to have prevented our defeats in similar circumstances in the present war. Of course, we know that Sir William Butler, Col. Spence, and others had foreseen the nature of the war; but there can be no doubt that the army generally had not utilized its experience of 1881. The weak point in Major Hovell's book is that he seems to think that the ordinary British non-commissioned officer and private will learn a great many things which, we fear, they will never master. Our men are extraordinarily superior to the Germans in military ardour; but, while a German sergeant's detachment will stand when the officers are gone, a British sergeant's detachment too often "loses its head" and runs. The discipline of the German army can only, we fear, be acquired by an amount of work which cannot be got out of our men without the destruction of what we call "recruiting." In many points we are entirely with our author. If he can induce the British army to consider that cleanliness is rather represented by soap and water applied to the skin than by polish given to boots and accoutrements, that a soldier is meritorious when he patches his garments himself rather than when he sends them to the tailor's shop, he will deserve well of the army; and we entirely agree with him in his desire to write up in every barrack-room, "No surrender of a man with ammunition." The cover of the book before us is interesting, as it is made in a stuff which, both as regards material and invisibility, is extraordinarily superior to the khaki at present adopted for the army.

#### SHORT STORIES.

*Montes the Matador, and other Stories.* By Frank Harris. (G. Richards.)—There are two excellent stories in this book, the first and the one called 'First Love: a Confession.' 'Montes the Matador' is the story of a great matador's love and hate, but it is chiefly remarkable for the wonderful descriptions of bull-fighting which occur in it. Mr. Harris not only must have seen and enjoyed the sport, but he makes his readers see it, enter into the spirit of it, and admire the excitement, the wonderful escapes, and the combined daring and skill of good bull-fighters, whether espada, banderillo, or chulo. As a dramatic description of the great Spanish sport by a lover of it this could not be bettered: she sordid aspect and the cruelty are left out of sight—but that is right, for the matador who tells the story would not see them; he sees only the glorious excitement and the art of it. He even reveals a sort of love for the bulls whom he kills, which comes from his intimate knowledge of their character and their differences. The story, too, which he tells—hot, passionate, and cruel—seems to fit exactly with the atmosphere to which it belongs. In its way this tale is perfect; there is not a jarring touch in it, it is simply a bit of Spanish life. 'First Love' is good also, though it does not seem so inevitable as the first story. It is the description of the calf-love of a very young girl for a quite ordinary young man, to whom she attaches all manner of heroic qualities: she finds that she can attract him against his will, but, knowing that he does not love her, she goes away and deliberately kills her passion. He meets her years afterwards when he is prosperously married, hears the story from her, and is sorry at what he missed. The conscientious vulgarity



and stupidity of the young man, on the Stock Exchange, are admirably indicated in his own narrative of the events. Mr. Harris, by the way, shows great skill in allowing the unimaginative young Englishman, honourable but terribly commonplace, to reveal himself unconsciously in describing his love affairs. It is just the same type of man, this time a budding M.P., who plays the second rôle in the last story, 'Sonia.' His bewilderment, and almost unwilling attraction, on meeting a young woman of unconventional ideas, are very well suggested by his falling in love with her chiefly because she is a mystery to him, and his very evident though shamefaced relief when he leaves her to consort with his correct young friends in the diplomatic service. Nevertheless, Sonia herself is not quite convincing, and still less is the hero of 'Profit and Loss.' This is an otherwise delightful study in irony, but it is spoilt by our inability to believe that David Tryon would ever really have committed the crime he is here represented to have perpetrated. Altogether it is a book which proves Mr. Harris to be in the first rank of short-story tellers.

*Pharaoh's Daughter, and other Stories.* By William Waldorf Astor. (Macmillan & Co.)—These stories first saw the light in the pages of the *Pall Mall Magazine*, and are therefore known to many readers. Out of the dozen in this volume there are three connected with the lovely region of Cliveden, familiar ground to the author. About twenty-five illustrations face the leading episodes in the different stories. The matter of the first, 'Pharaoh's Daughter,' is said to be derived from a Greek twelfth-century manuscript, supposed to contain the real history of the Egyptian king's daughter, her adventure with the sun-god, and the finding of Thut-Moses amid the bulrushes. 'The Ghosts of Austerlitz' tells of a curious hallucination which seized on a gentleman (awaiting his Christmas dinner in his comfortably furnished apartments), and culminated in his death. 'M. de Néron' is of the fashionably weird kind; it deals with the supposed reincarnation of the emperor Nero. Now and then there is a plausible enough touch in one or other of these tales, but mostly of the mystical or ghostly, as befits the coming merry season.

*Un Homme d'Affaires*, by M. Paul Bourget (Plon-Nourrit & Cie.), is the most powerful story that the author has produced. It is published with three others in one volume, but is from every point of view more considerable than its companions. M. Bourget does not rank so high in the United Kingdom as in France, and the *Athenæum*, while it has praised one or two of his novels, has adversely criticized many of them and not found it necessary to notice some others. The vulgar snobbishness of M. Bourget's early style, and the worse snobbishness of some of his later fashionable neo-Catholicism, have repelled British readers, and we welcome with the more sincerity a tale which is almost wholly free from his bad points, and which is Balzac of the best description. Of course the style is M. Bourget's own, and it is the style which is largely responsible for the admiration which he inspires in a large class of distinguished Parisian readers. That style, to us, is slightly pretentious, and when we call his new tale a piece of Balzac we admit, on the one hand, the greater literary polish, and regret, on the other, a certain pedantry in the choice of pseudo-philosophic and pseudo-scientific terms. Character, however, is what matters above all things in a novel, and the development of character in 'Un Homme d'Affaires' is remarkable. All the personages stand out, and although the tale is one on the terribly ordinary theme of the French novel, the tragedy is redeemed by the mastery with which the figures are presented. The English reader will be charmed by a singularly flatter-

ing, but as Englishmen we shall think a singularly penetrating, view of what is best in an English gentleman. There is no Englishman in the story, but a young French officer is described as having been formed on the lines of healthy optimism which the English school and university system creates. One of the few slips into M. Bourget's later unfortunate manner is in his assertion that the Lombard nobleman of the tale "feared hell for himself—and for his daughter that terrifying law, that reversion of paternal falls upon children which is the very foundation du *dogme chrétien*." We should have thought (not being fashionable French neo-Catholics) that it was not the Fall and the visitation of the sins of the fathers upon the children which constitutes the basis of Christianity, but the Redemption once for all. The last of the more trifling stories which follow this incomplete but tremendous tragedy in the volume is what will be called "peculiarly French" in its sentimentality, for it concludes with the scene of a deceived husband laying flowers on the tomb of the man who took away his wife and married her after the divorce. M. Bourget has shown in 'Un Homme d'Affaires' that there may be no heights in romance too steep for him to scale.

*The Vereker Family, &c.* By May Crommelin. (Digby, Long & Co.)—Why are bishops so ridiculous in fiction? Even Bishop Proudieu was only delightful because he was such an ass; but when it comes to a bishop making love, the result is deplorable. These remarks are prompted by the first words which caught our eye on opening this book—"Call me Alan," said the Bishop tenderly"—and the story of which they indicate the finale is not less ridiculous. However, there are some rather better things in the book. It is true there is not a person in any of the stories who appears at all real; but some of the stories have a sentimentality about them which is harmless and not displeasing, and though we cannot praise them, they might serve to soothe the intellect of a commonplace reader.

The thirteenth of fifteen stories gives its name to a volume entitled *The Strength of Straw*, by Esme Stuart (Long), and the impression made on the reader's mind by a perusal of the book is distinctly pleasing. The volume is one of no insignificant dimensions: all the stories are agreeable to read, and all are written without affectation or exaggerated effects. The subjects are carefully chosen, and suggest that the author has sought to compile a volume mainly for the benefit of the domestic circle. There is no approach to impropriety of subject or treatment. The tales of adventure are suited to girls of fifteen, the love stories are modest, and the narratives are throughout marked by good taste and careful writing. The author is, perhaps, most successful in dealing with the lives of seafaring folk, and two of the tales of this description are charming. The whole volume is well adapted to being read aloud. It constitutes a pleasing example of the writer's work.

#### CLASSICAL PHILOLOGY.

*The Proem to the Ideal Commonwealth of Plato.* With Introduction and Critical and Explanatory Notes by T. G. Tucker. (Bell & Sons.)—The "proem" to the 'Republic' of Plato, with which Prof. Tucker's edition deals, includes book i. and chaps. i.-x. of book ii. The opening chapters of the second book are here annexed to the first book, as is explained in the preface, mainly for reasons of educational convenience, and not because the editor believes that their composition belongs to the same date. For the view which Prof. Tucker adopts is that the first book originally stood by itself as an early "gymnastic" effort of Plato during his "Socratic period," and that the opening chapters of the second book were composed as a link

to fasten it on to the main body of the 'Republic.' There is a good deal of internal evidence in support of this view, which, in one shape or another, has already commended itself to a number of Platonic students; and a convenient summary of the main arguments which support it will be found in the later sections of Prof. Tucker's introduction. The introduction includes also an exhaustive analysis of the contents of the "proem," illustrated by terse discussions of the various points of historical and logical importance suggested by the text, such as "popular ethics," "the ethical authority of the poets," "the mission," and "the method" of Socrates. The most valuable, perhaps, of these discussions with which the analysis is interspersed are those dealing with ambiguities of language and the dialectic fallacies due to such ambiguities. A little more might have been made of the logical laxity of book i. as an argument for its early date. The outstanding feature of Prof. Tucker's edition is its philological exactness. It is the work of a scholar familiar with all the niceties of classical usage. The grammar is minutely elucidated, and all the more difficult constructions are copiously illustrated. Equal care and scholarship are shown in the matter of textual criticism, although no full apparatus criticus is provided. The text of the "proem" seldom demands any large exercise of the conjectural art, but where necessary Prof. Tucker applies it with uncommon judgment and taste. Not, of course, that his emendations always carry conviction, for one or two of them apparently fail to satisfy even himself. We may select for notice, as examples of his critical acumen, the readings he gives in 330 B (ὁποῦ ἐπεκτησάμην, ἐφη, ὁ Σόκράτης, μέσος τις, κ.τ.λ.), 351 E (ἐχούσα τὴν δύναμιν; [οἶαν] ὃ ἂν ἐγγίνηται, κ.τ.λ.), 358 E (τί τῷ οὐτι καὶ ὅθεν γέγονε δικαιοσύνη), and 365 D (οὐδὲν καὶ ἡμῖν μελῆται). In 333 E λαθεῖν is marked as corrupt, and ἀλθεῖν suggested; but the grounds for rejecting Schneider's more obvious correction (λαθεῖν...ἐμπούσῃσας) are scarcely substantial, as the "implanting of disease" would naturally be a deed of darkness. The phrase καθαρμοὶ...διὰ θουσίων καὶ παιδῶν ἡδονῶν (364 E), which Madvig had challenged, is left untouched by the present editor; the passages cited, however, are not sufficient to defend the tautology of the double genitive, and it may be worth while to suggest σπονδῶν in place of ἡδονῶν. But, although opinions will always differ on such points of critical speculation, on all matters of grammar, form, and linguistic usage Prof. Tucker may be confidently accepted as a safe guide. Such a scholarly piece of work as this edition of the "proem" of the 'Republic' is seldom produced, and it should prove of the utmost value to all students of Platonic Greek.

*Festschrift: Johannes Vahlen.* (Berlin, Reimer.)—As the Germans are wont to do, many distinguished pupils of Prof. Vahlen have conspired to present him with a memorial volume on his seventieth birthday. It is an excellent manifestation of their devotion; they offer to him specimens of that learning which he has stimulated in them, and if some of them may say, "Silver and gold have I none; but such as I have give I thee," we cannot doubt that the veteran Professor will value this gift far above mere material testimonials. The many strangers who witnessed the dignity and courtesy with which he performed his duties as one of the presiding secretaries at the meetings of the Berlin Academy, during the bicentenary feast last spring, will appreciate any honour done to one who combines with the knowledge of the great scholar the urbanity of the perfect gentleman. Such being the occasion of the volume, it is perhaps hardly desirable that we should criticize it, if, indeed, any one critic were competent to do so, for this huge gift includes essays on subjects not only so various, but so recondite—so remote from ordinary scholarship—that to weigh and

verify it all in detail would require a very long course of arduous study. Even if we had the faculties and leisure for such various research, we do not think we could make our results palatable to English readers. There are probably few scholars in England except Prof. Robinson Ellis who will gird up their loins to wade through the heap of learning collected in this curious volume—essays on a Latin Homer, a Slav Plautus, and a Byzantine Achilleis, on such authors as Germanicus, Arctas, Fenestella, and Pisides, beside whom such semi-classical products as the Anthology, Pausanias, Seneca, and Aristeas, seem to be familiar friends. No single volume could be better evidence of the immense forest of philology which is never approached in English universities. We can hardly say that the German savants have made these thorny brakes very attractive, so that we willingly turn for a few moments to some of the essays—"rari nantes in gurgite vasto"—which deal with the great classics, or with well-known problems in ancient history.

Some study on Bacchylides was bound to figure in the list; accordingly we find Karl Brandt discussing (No. xvii.) the obligations of Horace to this lyric poet. As is well known, there is no direct mention of Bacchylides in Horace, nor is there anything either in the diction or the metres of the poems recently recovered which convicts the Latin poet of copying without acknowledgment. We have, indeed, but a fraction of the Greek poet's works, some critics think only one-sixth; but even this is enough, if there were any direct translating or adapting. How little is extant of Alceus, and yet how manifest the borrowing of Horace! Considering that Roman poets thought the first copying of a fresh sort of Greek poetry the highest originality, and boasted of it—"Avia Pieridum peragro loca nullius ante Trita solo," says the translator of Democritus—we may be sure that Horace would have made no secret of his obligations to any Greek poet. Yet Brandt tries to persuade us that Bacchylides was one of Horace's constant studies. Why? Because the two poets have a great number of sentiments in common. But not one of these is more than an ethical or social commonplace, which might come into any man's head. Bacchylides thinks virtue more commendable than riches; so does Horace. Bacchylides thinks the rich are puffed up with pride; so does Horace. Bacchylides says wealth does not imply contentment; so does Horace. Bacchylides compares himself (as does Pindar) to an eagle; Horace compares himself to a swan. Brandt thinks a large number of such coincidences proves that the later poet was inspired by the earlier. We think that five hundred of them would not prove it, for among them there is not a single distinctive or peculiar idea. Even then the proof would not be cogent. Byron's "Twas his own feather that impelled the steel" strongly suggests that he found the metaphor in a fragment of Æschylus. But both poets may have hit upon it independently. Brandt, therefore, is not convincing.

Another highly ingenious paper is Carl von Holzinger's discussion of the date and scope of the 'Phædrus' of Plato. Here we are on old and familiar ground. It is pleasant to see the writer concluding with a reference to Grote's 'Plato,' a book of criticism unsurpassed in our day, and with a tribute of approval to one of its main theses, that logical filiation cannot be found for Plato's 'Dialogues,' as they are works of imagination—poems in the true sense—as much as philosophical essays, and therefore to be weighed each on its own merits. Consistency is not the proper criterion of genuineness in such a writer. The position, therefore, of Von Holzinger is opposite to that of Lutoslawski, though the conclusions as to the date of the dialogue (circa 390 B.C., and five years before the 'Symposium') are not widely different. But whether all the precise moments here

put forward for Plato's aims, ambitions, fears, jealousies, are to be called sane criticism or a mere display of ingenuity we leave to the readers of this fascinating paper. It will certainly add zest to their next study of the immortal dialogue. Amid these subtleties we are pleasantly relieved by the common-sense paper of Karl Rothe on the carelessness and repetitions in the text of Homer, which have caused the school of Lachmann to pull the poems into small pieces, and attribute to some impertinent and ignorant rhapsode every violation of professorial logic which the Greeks tolerated in their sacred poet. The author will find no English scholar to dispute his conclusion:—

"Probat et evincitur dicendi genus carminum homericorum non posse omnibus locis et numeris ad eam normam et concinnitatem redigi, quæ utuntur optimi prosæ orationis scriptores exulta lingua."

But did it require any argument to recommend it? Possibly so in Germany, where a laborious race, "mentem pasta chimæris," will not be content with the obvious teachings of common sense.

Amid these philological speculations we had almost forgotten an excellent archaeological paper on the signboards of the Greeks, suggested to Otto Rubensohn by the discovery in a corner of the Gizeh Museum of a neglected specimen from the neighbourhood of the Serapeum at Sakkarah. We may call it the discovery, for, noticed in the Catalogue, it is there falsely called an *ex voto*. Rubensohn shows clearly that it is nothing of the kind, but the advertisement of an interpreter of dreams, a Cretan, who thereby invites the custom of the superstitious. The inscription is Ptolemaic in date, and consists of two iambic verses. The tablet is of stone, which we should think an inconvenient material for such a purpose, but it shows clear arrangements for being hung aloft, being pierced for a rope at the top. It is even so shaped as to show its surface not perpendicular, but stooping forward from above, and thus better visible from below. The very rare occurrence of signboards in Greece or the Greek East, and the mention (in Alciphron's 'Letters' and Plutarch's 'Aristides') of two other such dream-tellers' signboards, induce Rubensohn to infer that the predominance of open-air life, and dealing in the streets, made this sort of advertisement rare, whereas it was very common in the colder and more indoor climate of Italy; also that these soothsayers probably attached themselves to some local worship and shrine, where sleeping in the temple for the purpose of dreaming was a recognized form of inquiry from the god. That this was the case with Serapis is certain. The whole paper is most interesting. We would merely add the suggestion that in the case of a trade not quite "above-board," and where the inquirer might often desire secrecy, even in a society which lived in the streets and dispensed with shop-fronts, the dream-teller might prefer to announce himself as ready to receive customers within. Many a bashful woman or frightened boy would gladly avoid the comments and jokes of idlers, or the curiosity of acquaintances, by slipping into the house and consulting their quack in secret, or even by sending for him to visit them at home. Hence there may have been practical reasons for the comparative frequency of this peculiar advertisement.

But we feel out of breath in dealing with these varied topics, like the Irishman hunting across half-acre fields. Or shall we rather compare it to reading out a chapter of Proverbs, where the sense begins afresh with every verse, and pulls up mind and voice with a jerk? We have said more than enough to stimulate the reader's curiosity, and will conclude by adding our sincere congratulations to those of the authors, and wishing Prof. Vahlen many more years of his noble and useful life.

## RECENT VERSE.

*Odes.* By Laurence Binyon. (The Unicorn Press).—Mr. Binyon is slowly but surely winning for himself a distinguished place in the ranks of contemporary poetry. He has the right temper: he does not cry aloud in the streets, or make any attempt to catch the veering of the popular taste, but is content to write for the sake of the thing written, with invariable sincerity of thought, directness of vision, and conscientious craftsmanship. The best of these 'Odes' are on his highest level of achievement. He makes honourable use of the enfranchised rhythms, experimenting, no doubt, with their possibilities, but under the guidance of a learned taste and a naturally fine ear. He handles his gift of picture-making discreetly and with effect. Here is a beautiful simile from 'Orpheus in Thrace':—

His hand, half-conscious, straying  
Over the well-loved lyre,  
Strikes: frail notes obeying  
Sadly in air expire.  
Wingless they falter forth,  
As the pale large plumes of snow  
From the dim cloud-curling North,  
Unwilling and soft and slow,  
That fall on the hands and the hair  
Of Orpheus unheeded, and die.

The description of the triumph in Carmania, from 'The Bacchanal of Alexander,' recalls a drawing by Botticelli:—

Two massy ivory cars, together bound,  
Roll through the panting throng:  
A whole uprooted vine entwines them round,  
Long tendrils over the gold axes trail,  
While jubilant pipe and chanted song  
The cars' oncoming hail.  
By the dark bunches idle helms and greaves  
Are hung, and swords that on Hydaspes shone:  
Heroic shoulders gleam betwixt the leaves!  
There sits reclined on rugs of Susa spread,  
Throned amid his Seven of Macedon,  
Alexander! his victorious head  
Bound with ivy and pale autumn flowers.

The draughtsman's qualities in these fragments, their simplicity and largeness of design, are eminently characteristic of Mr. Binyon. Akin to this classicism of vision is a certain quietism of temperament, which becomes a dominant note of his poetry. He elevates serenity and tranquillity to the level of artistic principles. By no means devoid of strong feeling and high inspiration, he subdues these into delicate unperturbed verse. "Emotion remembered in tranquillity" is for him an apt formula of lyric. He makes poetry a consoler, a magician. Thus he moves silently along the ways of life, transmuting it by the alchemy of sympathy and imagination into beauty. What wonder that his senses, like those of Melampus, are opened to the revelation of intangible presences?—

Ah, yet the nymph's white feet have surely stayed  
Beside the spring; how solitary fair  
Shines and trembles there  
White narcissus bloom!  
By lichen'd gray stones, where the glancing stream  
Sweerves over into green wet mossy gloom,  
Their snowy fall flames on the ripple gleam  
And all the place illumine.  
Surely her feet a moment rested here!  
Nerving her hand upon a plantain branch,  
She paused, she listened, and then glided on  
Half-turned in lovely fear:  
And her young shoulder shone  
Like moonbeams that wet sands, foam-bordered, blanch,  
A sight to stay the beating of the breast!

*The Wild Knight, and other Poems.* By Gilbert Chesterton. (Grant Richards).—Mr. Chesterton's poetry comes freshly upon a jaded earth. He is unequal and—no great sin in a poet—immature, but a score or so of his best pieces distinctly pass the ordinary level of minor verse, and throughout we discern the presence of temperament and of a resolute intention in the writer to see for himself and to find his own expression. Mr. Chesterton is an unrepentant optimist, an optimist in revolt. He is sworn to fly in the face of the "lord of the battered grievance," who has "snarled through the ages," and defiantly to assert the joy of life, the blueness of skies, the greenness of grass, and the heaven in the face of a woman. For him "There is one sin, to call a green leaf grey." This is his dominant mood, and in



shouting aloud the faith which it inspires he best masters his medium and stirs us.

VULGARISED.  
All round they murmur, "O profane,  
Keep thy heart's secret hid as gold";  
But I, by God, would sooner be  
Some knight in shattering wars of old,  
In brown outlandish arms to ride,  
And shout my love to every star  
With lungs to make a poor maid's name  
Deafen the iron ears of war,  
Here, where these subtle crowds crowd,  
To stand and so to speak of love,  
That the four corners of the world  
Should hear it and take heed thereof.  
That to the shrine obscure there be  
One witness before all men given,  
As naked as the hanging Christ,  
As shameless as the sun in heaven.  
These whisperers—have they spared to us  
One dripping woe, one reeking sin?  
These thieves that shatter their own graves  
To prove the soul is dead within.  
They talk; by God, is it not time  
Some of Love's chosen broke the girth,  
And told the good all men have known  
Since the first morning of the earth?

A similar theme is strikingly put in some lines headed 'By the Babe Unborn,' which, however, we do not quote, as they are to some degree disfigured by an unfortunate conceit. Mr. Chesterton accepts life in its entirety and in all its manifestations. He does not deny the distinction between good and evil; but even evil, as human, has its appeal to him. He will not set man, in depreciation, over against nature, nor belittle the street-lamp, man's "spear of flame," for the sake of the star. He accepts death too, and is ready to meet its unknown with unblenching confidence:—

THE SKELETON.  
Chattering finch and water-fly  
Are not merrier than I;  
Here among the flowers I lie  
Laughing everlastingly.  
No: I may not tell the best;  
Surely, friends, I might have guessed  
Death was but the good King's jest,  
It was hid so carefully.

We do not wish to overrate Mr. Chesterton's achievement. He is not an impeccable artist—far from it. He sometimes raves, and sometimes talks nonsense. He mistakes violence for strength. Determined to avoid the over-subtle, he does not escape the crude. He has learnt from 'Tomlinson' to abuse cosmic imagery, to be unduly familiar with the processes of creation, and to turn the sublime into a puppet play. That also, if he would but see it, may become a trick of æstheticism. But he has the root of the matter in him, and that he can be delicate as well as fierce, when subdued by love, another example may show:

THE LAST MASQUERADE.  
A wan new garment of young green  
Touched as you turned your soft brown hair;  
And in me surged the strangest prayer  
Ever in lover's heart hath been.  
That I who saw your youth's bright page,  
A rainbow change from robe to robe,  
Might see you on this earthly globe,  
Crowned with the silver crown of age,  
Your dear hair powdered in strange guise,  
Your dear face touched with colours pale;  
And gazing through the mask and veil  
The mirth of your immortal eyes.

As becomes an optimist, Mr. Chesterton sees life glorified by love. More than once he catches the magnificent hyperbole which is a note of the best love lyric:—

My Lady clad herself in blue,  
Then on me, like the sear long gone,  
The likeness of a sapphire grew,  
The throne of him that sat thereon.  
Then knew I why the Fashioner  
Splashed reckless blue on sky and sea;  
And ere 'twas good enough for her,  
He tried it on Eternity.

So Coventry Patmore need not have been ashamed to write, or Sir William Davenant, who wrote:—

Awake, awake, break through your veils of lawn,  
Then draw your curtains, and begin the dawn.

*Songs and Lyrics.* By Charles Whitworth Wynne. (Grant Richards.)—This is a new volume by the gentleman whose poems are advertised up and down the Strand on sandwich boards. *Sic itur ad astra!* It is of

singular fatuity. Mr. Wynne's notion of poetic composition is the rearrangement of borrowed sentiments in borrowed phrases. His ear for rhyme is the bluntest imaginable. The octave of a sonnet has the following: "sphere," "her," "fair," "wear."

*A Modern Prophet*, by Eleanor Gray (Kegan Paul & Co.), lacks originality rather sadly. The poems here are—well, let us say very much like the contents of those other slim, respectable little books of verse which every season brings forth in increasing numbers. Some of them are decidedly pretty; others, again, are ambitious and not pretty; nor do they always scan. There is, in fact, nothing to distinguish them from the other little meritorious, earnest verses which we know so well. There are "wan waters," "noble rage," "starry eyes," grief "too deep for tears," and many other dear old friends to be found in these pages. Nor is there lacking that note of "woman's rights" to which women versifiers have accustomed us by this time. For the rest, let the reader judge by the following:—

WRECKED.  
Would she were lying dead,  
Then could I weep,  
Flowers o'er her coffin spread  
And sleep!  
Sleep thro' the lonely years,  
Now must I wake,  
Grief this too deep for tears,  
Or make  
Moan for the world we see,  
My God, for this  
Hast thou created me?  
I kiss

Here the page ends; on the next comes the final stanza:—

Even now the look of gold  
From her dear head,  
Would she were lying cold  
And dead!

#### CHRISTMAS BOOKS.

*Fifty-two Stirring Stories for Girls, Fifty-two Stirring Stories for Boys, and Fifty-two Stories of the British Empire* (Hutchinson) belong to Mr. Alfred H. Miles's well-known "Fifty-two Series." "Whether we happen to be persons or puddings," says Mr. Miles in a jocular manner, "we are stirred by the advent of the festive season. Homes are stirred, schools are stirred, and trade is stirred. Stirring pictures greet us from the shop windows and from the pages of the illustrated serials, and stirring stories await us within the covers of the ever-welcome annuals. At such a stirring time the appearance of 'Fifty-two Stirring Stories' can scarcely be regarded as inopportune, and the editor has no fear for the welcome which awaits this, the thirtieth volume of his 'Fifty-two Series.'"

Mr. Miles greets his new publications in so hearty a style that there is very little left for a critic to say. The thirtieth volume of the series is that which contains "stirring stories for girls." All three volumes are constructed on the now familiar lines: some of the stories are old favourites, some are new, and are destined to become favourites; some we are content only to glance at. The 'Stories of the British Empire,' a fine red volume, adorned with a picture of H.M.S. *Majestic*, is an appropriate Christmas gift for this year of grace, when we are all Imperialists.

*Seven Maids*, by L. T. Meade (Chambers), and *Rhoda*, by E. L. Haverfield (Nelson), are stories for girls. 'Seven Maids' is written with the author's accustomed charm, but the theme is by no means pleasant. The seven heroines are not otherwise than good and virtuous, their parents and guardians are all estimable members of society, yet the queen-girl and her special favourite are involved in a network of deceit, two of their companions turn detectives and track the criminals, and all the elders are blind to the wretched plight of the maidens. Do children really live in an "underworld"—a maze where they wander and stumble all unnoticed?—Miss Haverfield's history of *Rhoda*

is also far from being an attractive volume. *Rhoda* and her four sisters are left at their father's death almost penniless; they instantly flee from their lovers and friends, hide themselves away in the wilds of Shepherd's Bush, and set to work to make a fortune. *Rhoda* is a good and unselfish girl, but her sisters are cast in a different mould: they are self-absorbed and inconsiderate, ignorant and impractical; they make every conceivable kind of mistake, and somehow *Rhoda* is always the one to suffer. The unhappy girl is at the point of death, when a friendly policeman betrays the whereabouts of the five adventurers to their friends. *Rhoda* marries an old flame, a rich and handsome young baronet, and the troubles of the foolish virgins are over. It will be seen that there is no great merit in the plot, and there is certainly no charm in the treatment.

*A Trek and a Laager*, by Jane H. Spettigue (Blackie), is an exciting tale of a Kafir rising in Cape Colony which will add to the young folks' knowledge of South Africa, that land of warlike adventure. We hear nothing of the Boers from Miss Spettigue; it is the Black Peril, now overlooked, which fills her thrilling pages.—*In Far Bolivia* (same publishers) is "a story of a strange wild land" from the pen of Dr. Gordon Stables, R.N. The author, who in this tale breaks fresh ground, takes the trouble to assure us that, "as far as descriptions go," his account of the natives and the scenery of Bolivia and the mighty Amazon is strictly accurate, and to direct our special attention to chap. xxiii., which gives "facts about social life in La Paz and Bolivia, with an account of that most marvellous of all sheets of fresh water in the known world, Lake Titicaca."

There is not much to be said for *Ivy and Oak* (Nelson), a little volume containing five short "stories for girls." The least dull of the five tales is 'The Foxcroft Well,' which deals with the adventures of a desperate gang of sheep-stealers. Are girls supposed to be specially interested in sheepstealers?

*Heads or Tails*, by Harold Avery (Nelson), is a story of school life of the usual kind. The boys at Ruddingham College do not altogether neglect their work, and they are decidedly interested in their games, but their minds are mostly absorbed in the mysterious delights of breaking bounds and of doing all the things which they ought not to do. Again we ask, as we did in the case of the 'Seven Maids,' Do the young people of the present day really lead a double life? and are their parents and teachers altogether ignorant, not only of the thoughts and sayings, but also of the doings, of the children entrusted to their care? If this is the true state of things, the sooner all negligent grown-up folk read and heed 'Heads or Tails,' the better for them and for their luckless charges.—*Tom's Boy*, by the author of 'Tip-Cat' (Chambers), and *Celia's Conquest*, by L. E. Tiddeman (same publishers), are two pretty and pathetic stories of domestic life. Tom's boy is an engaging mite, but the book which bears his name is chiefly occupied by the sorrows of his parents, a rash young pair for whom there is little happiness in this world. 'Celia's Conquest' deals with the fortunes of some Anglo-French children, a fascinating quartet who encounter a pack of troubles, but win happiness in the end.—There is not much to be said for *Twenty Thousand Pounds*, by Katharine Clarke (S.P.C.K.), rather a dull story of an undetected and unpunished fraud.

"There is no more delightful book of its kind in the English language than Malory's 'Morte Darthur,'" says Prof. J. W. Hales in his instructive and exceedingly interesting introduction to *The Book of King Arthur and his Noble Knights* (Wells Gardner), by Miss Mary Macleod, whose former work, 'Stories from the Faerie Queene,' has pleased many young students. Miss Macleod possesses

a certain gift for telling old stories in a new way, and her selections and simplifications of stories from Sir Thomas Malory's famous old book are really an admirable piece of work. It is always an advantage to hear Prof. Hales, who speaks with great authority on English literature: the special value of his introduction to Miss Macleod's Arthurian stories consists in his discussion of the new and interesting discoveries concerning the biography of the author of the 'Morte Darthur.'

Mr. Shorter has brought out a capital Christmas number of the *Sphere*. The children are well catered for, especially by Mr. Cecil Aldin, whose pictures are bright and really apt to the season, a merit which ought to be, but is not, common nowadays.

#### BOOKS ABOUT SOUTH AFRICA.

THE anonymous author of *Kruger's Secret Service* (Macqueen) admits himself to be a scoundrel, but is not pardonable by reason of having written an interesting book—which, indeed, he has failed to do. His account of himself is that he was a patriotic Briton concerned in the Rhodes conspiracy at Johannesburg, who joined the secret service of the Transvaal, and offered to give information as to the places where guns were concealed; that he was disgusted with the other agents employed by the Republic, because they were playing a "double game"; and, as he tells us, that it is "needless to say I did nothing to betray the interests of my fellow-countrymen." He admits, however, that he was employed to commit burglary in order to find out for the Transvaal police instances of corruption or treachery on the part of brother members of the detective service; and burglary, he tells us, with all detail, he duly committed. His chief story, which forms the basis of his book, is that Dr. Leyds was a party to his employment to poison Mr. Rhodes, and that he went off to see Mr. Rhodes and gave him information of the plot. By his own account, however, Dr. Leyds, if he saw him at all, mistrusted him, and Mr. Rhodes evidently thought that he had merely come for money. The author frankly admits that he expected to make money by the transaction, and he evidently admires Mr. Rhodes as having been too sharp for him. We assume, of course, that the interview took place. Mr. Rhodes asked him for a full statement, written and signed, of the whole of the facts of the plot, and, as our author was too much afraid of his own skin to give this, he got nothing. The only statement in the book which we thoroughly believe is that the author does "not wish to assert for a moment that all the scoundrelism of South Africa was in the service of the one side only." He adds, indeed, in connexion with a plot at Johannesburg for the assassination of some of the leading Transvaal officials, "Dr. Leyds among the number," that "the Anglo-Saxon always makes a bad assassin." The Anglo-Saxon, however, was probably not largely represented among the ruffians who offered to sell themselves both to the Rhodes group and to the Kruger Government, with the view, no doubt, rather of bribery and blackmail than of serious assassination. One of the difficulties that England has to face at the present moment in Johannesburg is the presence of all the scoundrels lately employed in the republican detective force, thoroughly corrupt, as any impartial reader of the documentary evidence must feel that force to have been, all those persons having, of course, transferred their services to our Government, or offered to do so, with plots up their sleeves to produce at the right moment. It is unfortunate that one of these plots, by "eleven Italians," to blow up Lord Roberts in church at Pretoria, should have recently been telegraphed home, when the telegram had to be followed by another saying that there was no

evidence. The probability is in all such cases that there was overwhelming "evidence," but that not a syllable could be believed.

Messrs. Skeffington & Son publish *With Seven Generals in the Boer War: a Personal Narrative*, by Major Pollock, a special correspondent of the *Times*. This volume is of great value to all who are interested in the unfortunate operations of General Gatacre. We have at last one perfectly complete account of a considerable disaster—namely, the Stormberg repulse. It is not pleasant reading. The same unfortunate battalion which suffered heavily in the Stormberg rout has now yielded to the enemy many hundreds of prisoners in the disaster which has befallen General Clements.

Messrs. Methuen & Co. publish *One Thousand Miles with the C.I.V.*, by Mr. Barclay Lloyd, who served as a lance-corporal in the cyclist section, and discharged chiefly special and individual duties as a cyclist messenger for distinguished officers—in fact, as what might be styled a "cyclist galloper." The book is not so good as that of Driver Erskine-Childers, but then that volume was markedly above the average of war books.

#### LOCAL HISTORY.

*Reminiscences of Birkenhead*. By Charles Grey Mott. (Liverpool, Young).—The annals of Birkenhead are in themselves meagre. With the exception of Birkenhead Priory, there are no subjects of antiquity at all in connexion with the place. The town itself is entirely a creation of the present century, and more particularly of the last fifty years. But short as this history is, it is one of rather painful significance for the student of modern municipalities and corporations. The town was projected at first simply as a residential trans-riverine suburb of Liverpool. But under the energetic lead of such men as William Laird it quickly showed signs of an independent growth. From that moment it incurred the suspicious ill-will of Liverpool. The history of Birkenhead is, indeed, only one more of the many illustrations Lancashire has had of the narrow selfishness which Liverpool has shown throughout her existence. Instead of acting as the natural outlet of Lancashire, the connecting point between it and the world outside, Liverpool has served as a barrier to the prosperity of the county behind it, little realising that, whilst it was shortsightedly seeking a petty immediate gain to itself, it was drying up the sources of a potential expansion in the future. Would any sane far-sighted corporation have weighed its old town dues or its modern dock interests against the prosperity of two manufacturing counties which furnish the reason of that town's very existence as a shipping port? And as Liverpool, in large, has treated Lancashire, so, in small, she has treated Birkenhead. As early as 1827 Laird proposed a scheme for a floating dock and harbour on the Birkenhead side of the river, with a canal through the estuary to the Dee. The Liverpool Corporation slipped in, purchased the property on the south side of Wallasey Pool, and summarily ended the proposal for that time. Some years later, not apprehending any further danger, Liverpool tried to dispose of this land in small lots, and when the lots were bought up, joined together, and the old dock scheme restarted, she offered a bitter opposition in Parliament. Later, again, after the agitation against the town dues had resulted in the creation of the Mersey Dock and Harbour Board, Liverpool managed, and still manages, to secure control of the docks (on both sides the river) by abolishing the proxy vote previously allowed to any one paying a certain amount of dock dues. The result is that the Board

has always acted, and still does act, entirely in the interests of Liverpool, regardless of those of Birkenhead. The dock development on the Cheshire side has been proceeded with in the most dilatory fashion, and to this day a large portion of the Great Float remains in a comparatively undeveloped condition, whilst the splendid scheme of a deep-water dock opposite Tranmere has been deliberately thwarted. The story, one full of shame for Liverpool, is given very succinctly by Mr. Mott. For the rest, there are some excellent photographs of the chief notables in Birkenhead history—John Laird, Thomas Brassey, Sir William Jackson, Joseph Craven, and Maurice Mocatta—together with a plan of the dock scheme as authorized by the Acts of 1844-53. The style and get-up of the book are alike excellent.

*Sussex*. By F. G. Brabant. (Methuen).—Guide-book literature, which was once a byword, continues to improve in every respect. We have closely tested the accuracy of this charming little book, and have found it as full of sound information as it is practical in conception. Sussex is a county rich in antiquities, and those who wish to make their acquaintance cannot do better than take with them Mr. Brabant's little "guide." He has paid special attention to the churches of the county, and has told the pilgrim with the utmost conciseness what there is to be seen; we say advisedly "is" to be seen, for here, as elsewhere, much that was interesting has now been "restored" away. Mr. New's illustrations are very successful, in spite of the small size of the page, and maps and plans add to the value of this excellent piece of work. The only criticism we can offer is that the book is almost too dainty for field use, and that the small format has involved the use of type rather trying to the eyes.

Mr. A. J. Foster is evidently an enthusiast for Bunyan. His little book, *Bunyan's Country* (Virtue & Co.), is interesting in its way—a trifle fanciful, however, as books of this sort are apt to be. It is a pity the illustrations are not better, and the writer should correct obvious mistakes—Inigo Jones, for instance, was not a pupil of Palladio.

#### OUR LIBRARY TABLE.

*Sleeping Beauty, and other Prose Fancies*. By Richard Le Gallienne. (Lane).—It is not to be denied that Mr. Le Gallienne has a certain sense of some of the values of life. The pity of it is that he causes the enemy to blaspheme. One may be convinced that life is not all money-making and sharp-shooting and athletics, and yet feel disposed, after a course of 'Prose Fancies,' to pitch art to perdition and call for a breath of the sane, the virile, even the brutal, to blow away these cobwebs. The secret of reticence is one that Mr. Le Gallienne has never found. He babbles everything. "It is the duty of every great man," he declares, "to bequeath his love-letters to the British Museum"; and we do not doubt that he will do it. Also, though not altogether without humour, he has never learnt to apply humour to self-criticism. Thus he can write:—

"As an example of our attitude towards the emotions, consider the universal treatment of that widespread class, the lovers of a community. As they go by through the streets hand in hand, a dream-fed, flower-crowned company—

Speaking evermore among themselves  
Their heart-remembered names,

do we bow the knee and doff our hats as they pass; do we strew their path with roses; do we clear the way for their beautiful faces; do we say to ourselves, 'Hush! there go the holy ones, the lovers, the great dreamers, the young priests and priestesses of futurity'?"

We do not, and if we did, they would think, not without justice, that we were, as Badalia Herodsfoot puts it, "gittin' at 'em." This is Mr. Le Gallienne all over. He sees a truth,



and in the expression embroiders it into an absurdity. For direct and convincing utterance he has always substituted a "diversion on a penny whistle."

FROM Messrs. Sands & Co. we have received four books at once by the same author. *The Outcast of the Family*, *A Coronet of Shame*, *Nance*, and *Her Heart's Desire* are all the work of Charles Garvice, who is advertised as highly successful in America. The volumes are warranted to be thoroughly moral and highly exciting, but we doubt if the careful reader can wholly endorse these praises. All have a great sameness of tone, the wicked lord cutting a prominent figure. They remind us of Miss Braddon's early sensational performances, and also of the novelettes which still flourish on sentiment and contrasts of the more obvious sort. They lack, however, the subtlety or, at any rate, the choice of incident which a modern novelist feels to be necessary. It is too late to stop runaway horses or pick up poor girls in the street, or even to be a reformed rake, as a proof of moral character. The newest heroes and villains of the novel world are not so white and black as the author would make them here, and therefore truer to life. Yet the very thickness with which the colours are laid on will make the novels popular in circles which know nothing of artistry. They are brisk as narrative, but hardly suggest a perfect acquaintance with the upper circles so freely introduced.

MANY people will be glad to have the *Scores of the Eton and Harrow Cricket Matches* from 1805 up to date (Robinson & Co.), edited by Franklyn Brook. There is a capital index of players. The best cricket is not now confined to two or three schools, as it used to be, but Eton and Harrow still keep up their reputation for playing the game well in the fashionable yearly function at Lord's.

MR. F. W. CORNISH is fully qualified to produce *The Public School Speaker* (Murray), a bulky volume, which contains a very large collection of passages suitable for school speeches, and references for others. We hope, however, the book will not make the recitations on these occasions more stereotyped than they are already. It is pleasant to find Mr. Kipling's 'Recessional' and 'The Flag of England' included. Gladstone and Tennyson are both well represented. More, perhaps, might be done for English prose. The compact and pointed wisdom of Bacon and the splendour and wit of Ruskin are effective in the mouth of a good speaker.

A HANDSOMELY printed and illustrated edition of the *Essays of Francis Bacon* appears in a set of what are called "Wisdom Books" (Dent). The text of 1625 is followed, and only the dedication to that issue included. Some interesting notes on the language are added at the end, but it seems strange that in the list of quotations passages from the Vulgate should be identified, whilst writers like Virgil are not credited with well-known things. If the public knows increasingly little about such authors, all the more reason to enlighten them. Mr. Oliphant Smeaton's introduction would be better if it were shorter, and he might have indicated that the most obvious source of information on Bacon, Macaulay's essay, is by no means the most trustworthy.

GENERAL LUGARD is not only a distinguished soldier, but a most interesting writer, and his *Story of the Uganda Protectorate*, published by Messrs. Horace Marshall & Son in "The Story of the Empire Series," is (although it has not had the benefit of the author's revision of the proofs) as excellent as might be expected.

It seems a pity that Lady Leighton did not sanction earlier a reprint of her brother's admirable *Guide to the Study of Book-plates* (Manchester, Sherratt & Hughes), for its re-

publication some years ago would not only have been most welcome, but would have prevented the publication of several inferior books on the same subject. Since the late Lord de Tabley—then the Hon. J. Leicester Warren—published his 'Guide' twenty years ago, the cult of the few has become the hobby of thousands, and societies have sprung up in all quarters of the globe. A demand for book-plates at any book or print shop would not to-day be misunderstood to mean what we now know as "book illustrations." So, too, we have made great strides since the time when British collectors were "a puny folk, little more esteemed than the juvenile hoarder of postage stamps." The inevitable consequence of the wider appreciation has, unfortunately, meant a great increase in prices. When the author of this delightful book was collecting, along with the late Sir A. W. Franks, the Hon. Gerald Ponsonby, Mr. Edward Solly, and a few other pioneers, the average price for a book-plate was a penny or twopenny, and even less on taking a sackful! To-day, even the barrowman in Farringdon Road has a keen "nose" for book-plates, and finds a much readier sale for the plate detached from the volume than for the volume itself. We cannot help regarding the mere book-plate collector as a rather foolish person, often, indeed, as a book mutilator, for a book-plate has no entity apart from the volume in which it is found, and the work from which it is torn at once ceases to possess a "personal" attraction. We believe that, as a matter of fact, the number of book collectors among book-plate collectors is an exceedingly small percentage. Nowadays every person has a book-plate; indeed, they are manufactured more for exchange than for legitimate use. Although no one has written a more pleasant book on book-plates than this 'Guide,' some of its information is rather obsolete, and had its accomplished author lived, he would have considerably revised it. We prefer, however, the book as it stood originally, rather than that it should be "tinkered" by some inferior person.

It is, perhaps, almost safe to infer from internal evidence to be found in these pages that had Mr. Canton never published his charming 'W. V., her Book,' *Before Good-night*, by George W. R. Dabbs, M.D. (Deacons), would never have been written, and that would have been a pity. Though far below 'W. V.' in craftsmanship, in perfection of detail, in fineness of feeling, 'Before Good-night' still possesses some charm. The first part of the book deals with the story of two lovers happily wedded, which the father tells by bits to his little daughter at the hour of good-night. The method is agreeable, though the story might by some be deemed too sad, too real, too little like the fairyland in which we strive to keep our little ones as long as may be. The second story, 'From Door to Door,' is less lightly and deftly touched, and less happy. Yet it has good points. The book is interspersed with verses—some of which have real merit—and the whole, though in no sense a great work of art, is yet illuminated with that individual revelation which shows, more than anything else, the great gulf fixed between the books we want and the books we do not want. 'Before Good-night' lacks the exquisite reticence, the infrequent, delicate, studied abandonment of Mr. Canton's masterpiece, and one feels tempted to quote the dictum of a great master, "'Tis sentiment that undoes us." For in truth there is too much sentiment about Dr. Dabbs, and too little exercise of the faculty of repression. But we would not be understood to carp. 'Before Good-night' is a "real book," as a certain child of our friendship truly puts it, and amid the mass of "sham books" vomited forth by our poor press a real book is a thing for which to be grateful,

MESSRS. WHITTAKER & Co. have issued again their useful *School Calendar*, about the proper title of which the editor seems a little uncertain. By the way, has not Mr. Owen Evans quitted Llandovery College and become Vicar of Carmarthen?

It is difficult to say anything new in praise of the *Post Office London Directory* of Messrs. Kelly, a work which has long been indispensable to journalists and receives from them the tribute of constant reference. The new London boroughs are ingeniously marked in this issue. —The *Almanach de Gotha* (Gotha, Perthes) always excites our admiration by its immense accumulation of facts and figures. This year, under the head of "Grande Bretagne, Colonies, Afrique," we find "Oranje River Colony" and "Vaal River Colony."

MISS JAMES has to be thanked for the third issue of *The Englishwoman's Year-Book and Directory* (Black). It would be better, however, of condensation and further revision. For instance, in the list of London exhibitions, the Old Water Colours and some other galleries have been omitted; Dr. Anderson still remains the Professor of Anatomy at the Royal Academy, although he has been dead some weeks and a successor has just been appointed; and Miss James is not aware that Mr. Crane severed his connexion with South Kensington over a year ago. She is also unaware that Prof. Herkomer is now Prof. von Herkomer! She had better not pay a call at Bushey till she amends this matter.

We can highly recommend the new editions of *Waverley* and *Guy Mannering* which Messrs. A. & C. Black have issued. A more convenient reprint has not been produced. The binding is flexible and tasteful, the type is clear and readable, but the paper used is so fine that each novel only fills a slender volume that may be put in a coat-pocket. A good etching forms the frontispiece to each volume. The same publishers have sent us another attractive reprint, one of Dr. John Brown's *Horæ Subsecivæ*, three convenient volumes in a case. —From Messrs. Dent we have received two volumes of the "Temple Classics," containing vols. iv. and v. of *Macaulay's Essays*.

MR. MELROSE has published in a neat volume *The Heidelberg Catechism*, the German text with a revised translation and introduction. The style of the introduction is rather hysterical, and the writer is obviously a somewhat prejudiced partisan of Calvinistic views. The text and translation should have been printed on opposite pages.

*The Interpreter* is the latest addition to Messrs. Ward, Lock & Co.'s neat edition of the romances of Whyte-Melville.

MR. LANE has begun a handsome reprint of *Helps's Spanish Conquest in America* in four handsome volumes—a pleasant if not a great work. Mr. Oppenheim has provided a sensible and suggestive introduction and additional notes of a useful type. We are glad to see he does not join in the wholesale condemnation of Spanish rule in America that is common among ill-informed writers. We wish Mr. Lane all success with the book.

*Poems by Dante Gabriel Rossetti* (Ellis & Elvey) is another instalment of the "Siddal Edition," but its title is confusing. Mr. W. M. Rossetti supplies a preface. —*The Blessed Damozel*, *The Nut-Brown Maid*, *A Ballade upon a Wedding*, are little caprices in "The Flowers of Parnassus" series (Lane).

MESSRS. VINTON have sent us the useful *Live Stock Journal Almanac*, 1901.

We have on our table *Political Parties in the United States, 1846-61*, by J. Macy (Macmillan). —*A New Practical Method of learning French Colloquially*, by L. B. Meunier (Philip). —*Fifteen Studies in Book-keeping*, by W. W. Snailum (Cambridge, University Press). —*By Land and Sky*, by the Rev. J. M. Bacon.

(Isbister), — *Street Pavements and Paving Materials*, by G. W. Tillson (Chapman & Hall), — *The Later Works of Aubrey Beardsley* (Lane), — *The Sunday at Home*, 1900 (R.T.S.), — *The Girls' Realm Annual for 1900* (Bousfield), — *The Leisure Hour*, 1900 (R.T.S.), — *The Church Monthly*, 1900 ('Church Monthly' Office), — *Animal Land for Little People*, by S. H. Hamer (Cassell), — *At the Sign of the Golden Fleece*, by Emma Leslie (Gall & Inglis), — *The Daringfords*, by Mrs. Lodge (Digby & Long), — *Lina's Fortune*, by Emma Leslie (Nimmo, Hay & Mitchell), — *Through Life's Rough Way*, by Bertha M. Miniken (Digby & Long), — *War and Arcadia*, by B. Mitford (F. V. White), — *The History of the Romeward Movement in the Church of England, 1833-64*, by W. Walsh (Nisbet), — *The Search-Light of St. Hippolytus*, by P. P. Flournoy (Thynne), — *Life and Times of James Remick*, by the Rev. W. H. Carslaw (Gardner), — *The Miracles of Unbelief*, by F. Ballard (Edinburgh, T. & T. Clark), — *L'Amour-Phénix*, by J. Hennebicq (Paris, 'L'Humanité Nouvelle'), — and *Zur Genesis der Agada*, by Dr. N. I. Weinstein: Vol. II. *Die alexandrinische Agada* (Frankfort-on-the-Main, Kaufmann).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Baring-Gould (S.), *Virgin Saints and Martyrs*, cr. 8vo. 6/  
Cumming (J. R.), *After the Spirit*, cr. 8vo. 2/6  
Newbolt (W. C. R.), *Handbook to the Gospel according to St. Matthew*, cr. 8vo. 2/6

## Law.

Simonsen (P. F.), *The Companies Act, 1900*, roy. 8vo. 5/6 n

## Fine Art and Archaeology.

Blomfield (R.), *A Short History of Renaissance Architecture in England, 1500-1800*, cr. 8vo. 7/6 net.  
Clement (C. E.), *Heroines of the Bible in Art*, cr. 8vo. 3/6 net.  
Don Quixote de la Mancha, retold by Judge Parry, illustrated by W. Crane, Japanese vellum, roy. 8vo. 25/ net.  
Exposition Retrospective de l'Art Décoratif Français, 1900, Description par G. Migeon, in 10 Parts (Part 1 now ready), 4to. sets only, 40/.

Jackson (Mrs. H. Nevill), *A History of Hand-made Lace*, 4to. 64/ net.

Miller (F.), *Art Crafts for Amateurs*, 8vo. 5/  
Modern Pen Drawings, European and American, edited by C. Holme, folio, sewed, 5/ net.

## Poetry and the Drama.

Craigie (Mrs.), *The Wisdom of the Wise*, cr. 8vo. 3/6 net; sewed, 2/ net.  
Farle (W.), *Home Poems*, cr. 8vo. 10/6 net.  
Flowers of the Cave, ed. by L. Magnus and C. Headlam, 5/  
Philosophy.

Jackson (H.), *On some Passages in the Seventh Book of the Eudemian Ethics attributed to Aristotle*, 8vo. 2/  
Ormond (A. T.), *Foundations of Knowledge*, 12/6 net.  
Plato, *Selections*, Notes by L. L. Forman, 12mo. 7/6

## History and Biography.

Pitchett (W. H.), *Wellington's Men*, cr. 8vo. 6/  
Knight (W.), *Lord Monboddo and some of his Contemporaries*, 8vo. 16/  
Claydon (J. B.), *One Thousand Miles with the C.I.V.*, cr. 8vo. 6/  
Floyd (A. W. A.), *With Seven Generals in the Boer War*, cr. 8vo. 6/  
Radcliffe (J. B.), *As Eglington*, roy. 8vo. 21/ net.

## Geography and Travel.

Foster (A. J.), *Bunyan's Country*, cr. 8vo. 6/  
Folk-lore.

Frazer (J. G.), *The Golden Bough*, Revised and Enlarged, 3 vols. roy. 8vo. 36/ net.

## Philology.

Lewis (E. H.), *A Second Manual of Composition*, cr. 8vo. 4/6  
Transactions of the Cambridge Philological Society, Vol. 5, Part 2, *The D Suffix*, by F. W. Thomas, 8vo. 3/  
Science.

Burgess (W. V.), *Hand in Hand with Dame Nature*, 3/6 net.  
De Tabley (Lord), *The Flora of Cheshire*, cr. 8vo. 10/6 net.  
Lilford (Lord), *Thomas Littleton, Fourth Baron, a Memoir by his Sister*, 8vo. 10/6  
Williams (H. S.), *The Story of Nineteenth-Century Science*, 8vo. 9/  
Wishart (R. S.), *The Self-Educator in Botany*, cr. 8vo. 2/6

## General Literature.

Almanach de Gotha, 1901, 12mo. 9/6  
Debrett's Peerage, Baronetage, Knightage, and Companionage, roy. 8vo. 31/6  
Exploded Ideas, and other Essays, by the Author of 'Times and Days', cr. 8vo. 5/  
Fitzgerald (G. B.), *The Minor Canon*, cr. 8vo. 6/  
Hume (F.), *Shylock of the River*, cr. 8vo. 6/  
Kelly (W. J.), *Happiness, its Pursuit and Attainment*, 3/6  
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## IZAIAK WALTON'S BOOKS.

St. Dunstan's House, Fetter Lane, E.C.

MR. LANG doubtless intended to refer to Salisbury, not Winchester, Cathedral Library. Walton's son Izaak was a Canon of Salisbury Cathedral: he died in 1719, and was buried in the Cathedral, where there is a memorial tablet of him. Sir Harris Nicolas says, "It appears from Canon Walton's will that he was a liberal benefactor to the library of Salisbury Cathedral, which may account for its containing several books with the autograph of his father."

Sir Harris gives a list of twenty books formerly belonging to Izaak Walton which in 1836 were in the Cathedral Library, Salisbury. The books contain his autograph and notes, and evidently formed part of the reference library used by him when writing his 'Lives' (see Sir Harris Nicolas's edition of 'The Complete Angler': Dr. Bethune also reprinted the list in his edition).

While thanking your reviewer of 'Pike and Perch' for the fine story of the pike which was so big there was only one place in the river where he could turn, I should like to remind him that Walton did not "vouch" for the 200-year-old pike—he merely quotes Gesner as telling that fish story. Walton has been fathered with many superstitions which he only mentions as being affirmed by some supposed authority or as being a general belief—part of the folk-lore of the day.

R. B. MARSTON.

MR. LANG has probably by this time discovered that, in writing of books from the library of Izaak Walton as now belonging to the Cathedral Library at Winchester, he was guilty of nothing worse than the slip of mentioning Winchester instead of the neighbouring cathedral town, Salisbury. In note E to the memoir of Walton (p. clv) in Pickering's 1836 edition of 'The Complete Angler' there

is a list of twenty "Books in the Cathedral Library, Salisbury, formerly belonging to Izaak Walton." It is pleasant to be able to add that I have found all the twenty duly recorded in the catalogue of the library issued in 1880, though without any note of their former ownership.

ALFRED W. POLLARD.

## A NEW THEORY AS TO HUCHOWN.

Clarendon Press, Oxford, December 13, 1900.

A GREAT deal has been written of late respecting the identity of "Huchown of the Awle Ryale," so highly praised by Wyntoun as the author of three poems, which Prof. Trautmann and Mr. Amours, between them, have identified (conclusively, so far as their substance is concerned) with the 'Morte Arthure' of the Thornton MS., the 'Susan' extant in the Vernon and other MSS., and the mis-called 'Auntys of Arthur,' for which the title 'Aventures of Gawane,' given by Wyntoun, is much more appropriate. The prevailing opinion, based on grounds which appear to me futile, is that Huchown is the same person as the Sir Hew of Eglington mentioned by Dunbar in his enumeration of deceased poets; but those who hold this view differ on the further question whether Dunbar's Sir Hew of Eglington is or is not to be identified with the only person of that name in the fourteenth century who is historically known. I wish to call attention to the following considerations, which seem to me to point to an entirely novel conclusion.

1. Wyntoun does not even hint that Huchown was a Scotsman. It is argued that he does not quote any other English author by name; but then he quotes no Scottish author by name except Barbour. It is further said that Wyntoun would have been unlikely to bestow such fervid praise on an Englishman; but we know how ardently Scotsmen of the fifteenth century could admire Chaucer. The presumption in favour of Huchown's Scottish nationality which is based on such grounds is so slight to deserve consideration, if it should be found that there is any evidence on the other side.

2. There is nothing in the poems themselves to prove Scottish authorship. If they were originally in Scottish dialect, they must have undergone a very thorough alteration to bring them into their extant form. The only guess as to the poet's origin that could claim to have any foundation in the text would be that he was a native of Cumberland. The fact that in two of his poems he places Arthur's court at Carlisle proves little; but it is more significant that he shows acquaintance with localities like Plumpton, Inglewood, and Tarn Wadling. Still, this evidence is not decisive; it may indicate merely that Huchown's source was a version of the Arthur story written by a Cumbrian.

3. The assumption that Huchown was "a nickname for Hugh" seems to be baseless. It is true that the names were originally identical; in early Anglo-French *Huchon* was the accusative of *Hue*. But in the fourteenth and fifteenth centuries they seem to have been as distinct in use as James and Jacob are now. Apart from this, however, it is unlikely that Wyntoun would call a knight, or a distinguished clerical poet, by a diminutive of his Christian name. When he refers to Barbour, he does so by his surname; he does not call him Johnny, Jock, or whatever the equivalent was in fifteenth-century Scotch. I believe that Huchown is the surname, not the nickname, of the poet of 'Morte Arthure.' The surname is known to have existed in the fourteenth century: a John Huchon, of "Neuden," in Kent, is mentioned in the Patent Rolls of 1379.

4. The designation "of the Awle Ryale" has never yet been plausibly accounted for. Those who have tried to explain it have failed



to see where its difficulty lies. *Awle* never was, so far as is known, an English or a Scottish word. "The Awle Ryale" is obviously an adaptation of the Latin "*Aula Regalis*." If Wyntoun, as is commonly supposed, meant to describe Huchown as "of the king's court," or "of the royal palace," it is strange that he should have chosen to do it by anglicizing (or scoticizing) the Latin words. Mr. Amours, who takes "the Awle Ryale" to mean the castle of Dumbarton, is obviously conscious that his explanation is forced and unsatisfactory.

5. But "*Aula Regalis*" has a real documentary existence—namely, as an appellation for the college of Oriel (otherwise "King's Hall"), which Edward II. took the credit of founding at Oxford. The substitution of "*Aula Regalis*" for the more usual "*Aula Regis*" seems to have been due to a pseudo-etymology of "Oriel." The notion survived as late as the time of Somner, who says in his 'History of Canterbury' that some think that "oriel" is a corruption of *aul-royal*. There was therefore one known place in Britain that might naturally be spoken of as "The Awle Ryale"; and it seems unlikely that there was any other. It is true that Brasenose was also called King's Hall down to 1334, and Cambridge, too, had its King's Hall in the fourteenth century: perhaps it would be going too far to say that neither of these could possibly have been called "The Awle Ryale"; but at any rate the etymological occasion for the Anglicized form did not exist in their case.

On these grounds I venture to offer—as a provisional hypothesis to be tested by further investigation—the suggestion that "Huchown, that cannand wes in literature," may have been "a clerk of Oxenford," a member of Oriel College, and possibly a native of Cumberland. Wyntoun's knowledge of Huchown may have been wholly derived from his works, and from the colophon of the copy of them which found its way to St. Andrews or Lochleven. It is therefore unnecessary to suppose that the designation "of the Awle Ryale" was understood by him; he may have taken it to be of territorial import. I have, so far, failed to find any trace of Master Huchon of Oriel; he is not, I am disappointed to find, identical with the William Huchen who wrote a 'Hymn to the Virgin' preserved in a MS. of Wyclif's Psalter now in the library of New College.

HENRY BRADLEY.

#### THE DATE OF KING ALFRED'S DEATH.

4, Temple Road, Hornsey, N.

SIR JAMES RAMSAY has refrained from explaining why the datum DCCCCL, which marks King Alfred's obit in all MSS. of the 'Saxon Chronicle' must be altered in every instance to DCCCC, and the evidence for the soundness of his position is not rendered abundant by his statement that the "best authorities" give the latter O.E. year. It is also to be regretted that he should still consider that "*factus numerus annorum ab adventu Christi DCCC<sup>mus</sup> pleniter ordo*" means that when King Edward the Elder was crowned the number of nine hundred years was not fully made up. I think that my criterion should have been applied carefully to the statements of Ethelwerd, if for no other reason than that Sir James Ramsay has censured him severely, and has said that his chronology is "throughout confused and inaccurate." I have not found it so, however, and therefore I do not blame Sir James Ramsay for relying to so great an extent upon the report of one whose authority he distrusts.

The force of the third objection I urged is admitted, but my reference to the indictment in Florence and Symeon is passed over, and I cannot agree with Sir James Ramsay in regarding an appeal to the common sense of

scholars as at all likely to be conclusive. In chronological research common sense, when it is neither restrained nor directed by computational knowledge, is an *ignis fatuus*. In substantiation of so round an assertion I would cite (1) the closely reasoned attempt made by Messrs. Mayor and Lumby, in a note to their edition of part of Bede's 'H. E.', to prove that Bede died in A.D. 742; (2) the lucid arguments advanced by Mr. W. H. Stevenson in the *Athenæum* of March 19th, 1898, to disprove the statement that six nights before All Saints' was not the night of October 26th. In both these cases the writers were unaware that the ecclesiastical calendar day began at the tenth hour of what we should call "the day before." A third instance is that supplied by the numerous miscorrections of Venerable Bede's datarial work, the grounds and reasons for making which Mr. Plummer has spared no pains to render certain and convincing. Sir James Ramsay's own remarks supply instances of acute reasoning nullified as to its results by faulty computation. He asserts, in company with Mr. W. H. Stevenson, that Ethelwerd dated the accession of Egbert in A.D. 800, and both writers misapply Ethelwerd's hundred years' interval in the same way. Ethelwerd dated the coronation of Edward when "*defluente annorum numero centesimo* [the books have *centeno*] *ex quo proavus ejus Eghyrht continebat presentia ejus regna*." Sir James Ramsay says that the hundredth year from A.D. 800 was current in 900. That is quite true of modern computation; but ancient computations *ex quo* with the ordinals regularly include the prior term, and should never be rendered literally. Sir James Ramsay and Mr. W. H. Stevenson are, I presume, unaware of this computational rule, and they will naturally be surprised to read that *anno secundo ex quo*, for instance, does not mean in the second year after, but in the next year; *anno quarto ex quo*, in the third year after; *anno quadragesimo quarto ex quo*, in the forty-third year after; and *anno centesimo ex quo*, in the ninety-ninth year after. Consequently the datum "*anno centesimo ex quo*," when applied to A.D. DCCC., will not date Edward's coronation in A.D. 900, as Mr. W. H. Stevenson and Sir James Ramsay suppose, but in A.D. 899. This, of course, dates Alfred's obit in 898-DCCCXCIX., which is Symeon's date, as I have already pointed out, and it has no claims upon our consideration.

The worst that can be said of Ethelwerd's chronography is that he did not date in *anno*. He systematically ignored the current year, and dated by the number of complete years from the Nativity that was fulfilled on Christmas Day in the annalistic year the events of which he was dealing with. This custom of dating by past years was not uncommon in the tenth century, and traces of it are found in mediæval prose and modern poetry. We find it in the 'Saxon Chronicle,' in Malory, and in Sir Walter Scott. In the second part of his 'Thomas the Rhymer' the latter tells us that Thomas lay on Huntly Bank "when seven years were come and gane." If we were to treat Sir Walter Scott's chronological statement in the same way that Mr. W. H. Stevenson and Sir James Ramsay have treated Ethelwerd's, we should say that when Thomas reclined the number of seven years was not completed. Now, Ethelwerd tells us that when Augustine reached Kent "*transactus est numerus annorum ab incarnatione dominica DC<sup>mus</sup> minus III.*," and he meant us to understand that 596 years had come and gone, and therefore that Augustine came in A.D. 597. The editors of the 'Monumenta' thought fit to emend this statement, and if Sir James Ramsay's and Mr. W. H. Stevenson's reading of the formula is correct it was right to do so. Again, Ethelwerd reports that when Hengist came over "*impletus est numerus annorum ab incarnatione dominica CCCXLVIII.*,"

and he meant us to understand that 449 years had come and gone, and therefore that Hengist came in A.D. 450. By dating the arrival of Hengist after the accession of Marcian and in A.D. 450 Ethelwerd shows that he did not share the Venerable Bede's error respecting the date of Marcian's accession. Similarly, the opening words of the preface in the Parker MS. of the 'Saxon Chronicle,' dating Cerdic's invasion, are "*thy geare the was agan fram Cristes acennesse CCCC. wintra and XCIII. wintra*." Mr. Plummer (vol. ii. p. 2) comments upon this, and points out that the 'Chronicle' itself places the invasion in 495, which, of course, confirms what it was intended to rectify. Moreover, the 396 years mentioned in the same place as having elapsed since Cerdic's invasion bring us to the very year in which the 'Chronicle' was compiled, viz., 892. (As *wintra* has a full stop after it, it would be as well to commence a new sentence with "*and CCC. and XCVI.*," &c.; for another view see the *Athenæum*, July 16th, 1898, p. 99, col. 1.) Let us now apply the criterion that Sir James Ramsay and Mr. W. H. Stevenson have rejected.

Ethelwerd says that when Egbert began to rule—

"*impleti sunt anni—(a) ab origine mundi numero vi. exceptis annis v.; (b) et ab incarnatione dominica DCCC.; (c) et ab adventu Hengist et Horsa annu CCL.; (d) et a principatu Cerdic ex quo subjugavit Britannie partem occidentalem [sc. anno m.] transacti sunt anni CCC.; (e) et ab adventu Augustini anni CCIII.*"

In a the date is *post* A.M. 5995, and as Ethelwerd dated the Nativity *post* A.M. 5195, he dated Egbert's accession *post* A.D. 800. In b we are told, as clearly as Ethelwerd could write, that 800 years had been fulfilled. In c 350 complete years after A.D. 450 again reject A.D. 800. In both d and e the annus DCCC. is rejected as overpast. So far, therefore, from Ethelwerd dating his ancestor's accession in A.D. 800, as Sir James Ramsay and Mr. W. H. Stevenson assert, we find him rejecting that year explicitly, and in two places assigning Egbert's accession to *post* A.D. 800, and in two others to annus DCCC. The reason for Ethelwerd's apparent uncertainty would seem to be this: as he ignored current years of the Nativity, and made September 1st his *caput anni*, in common, I believe, with Southern chroniclers generally, it is clear that he could not date events correctly until Christmas Day had arrived. He was compelled when dating events that occurred in the first portion of the Old English year either to give the Nativity datum of the preceding one, or to anticipate and give the datum of the following year of the Nativity. In Egbert's case he receded in b and c, and anticipated in d and e. The result is that he gives a double date, which is just what a computist who knew the weak point in the chronographical system Ethelwerd had elected to be bound by might be expected to do, and we get what I may describe as an overlap which enables us to assign Egbert's accession to the autumn of A.D. 801, the annalistic date of which is annus DCCC. With this year, thus expressed, we must begin to count the hundred years of interval. If we take the Old English year 801-DCCC. and apply the datum *anno centesimo ex quo*, we get the Old English year 900-DCCC. as that of Alfred's death and Edward's coronation. Ethelwerd himself provides proof that this was the view he entertained, for he says, speaking of the year that fell five years after the coronation of Edward, "*tum transmeatus est numerus annorum sex millia centum a condicione mundi*." As Ethelwerd assigned A.D. 1 to A.M. 5196, A.M. 6101 necessarily marks annus DCCC. plus 5 (6101 minus 5195 = 906). Mr. W. H. Stevenson and Sir James Ramsay have overlooked this.

A. ANSCOMBE.

## MUTILATION OF EIGHTEENTH-CENTURY LETTERS.

December 12, 1900.

MRS. PAGET TOYNBEE's complaint as to the mutilation of Walpole's letters may be extended to other eighteenth-century correspondence. I was recently given some of Charles Fox's letters which were published by Jesse in his 'George Selwyn and his Contemporaries.' In some places they have been altered; in places parts have been omitted, thereby losing some of their individuality and social characterization. Mrs. Toynbee says also that the letters published by the Historical Manuscripts Commission are not always perfect. I think, however, that what historical students have most to complain of in regard to these reports is that they are incomplete. When preparing 'George Selwyn, his Letters and his Life,' for publication, I was allowed to go through the MSS. at Castle Howard, and found some letters unpublished, one at any rate of which was more interesting than some of those published by the Commission, and therefore it was printed in the above work. If I recollect rightly, there were also letters of Vanbrugh which would certainly have been interesting to architects, and which it is difficult to find an adequate reason for not publishing.

E. S. ROSCOE.

## THE EDITING OF A CLASSIC.

SOME remarks in the *Athenæum* recently on bad editing have induced me to count the omissions and errors in the two conversations between Southey and Landor on Milton in Forster's edition of 'Landor's Works.' These two conversations fill a hundred pages. References are given to the places where many of the quotations are to be found, but no references are given for 186, and these include not merely passages from Milton, but from Virgil, Horace, Ovid, Shakspeare, and Shelley. In no fewer than fifty-seven the reference is wrong, and there are also fifty-two misquotations, some of which are very bad. For example:—

Not Typhon huge, ending in smoky wire,  
for  
Not Typhon huge, ending in snaky twine.  
Hymn to the Nat., 223.  
Hell at last  
Yearning received them whole, and on them closed,  
for  
Hell at last  
Yawning, &c.—'P. L.,' vi. 875.  
But now my oar proceeds  
And leists to the herald of the sea.—'Lycid.,' 68.  
'Southey is made to add, "Does the oar listen?"  
'Oar," of course, should be oat, and "leists" is listens.  
Neve giganteum Dili meture scelus  
for  
Neve giganteum Dili timure scelus.  
'Elegia Quinta,' 40.  
Nota gule, et modico fumabat cena Lyseo  
for  
Nota gule, et modico spumabat cena Lyseo.  
'Ad Patrem,' 43.

There are fifty-eight blunders which an editor ought to have noticed, caused by haste or ignorance. The following are specimens. Landor regrets (p. 461) that Eve confessed such a predilection for fennel. It was not Eve, but the serpent which confessed the predilection for fennel. On the same page he "strongly objects" to the word "adder" as applied to the serpent which tempted Eve, and he adds, "It never is, or has been, applied to any other species than the little ugly venomous viper of our country." Chaucer and Wycliffe both call Eve's serpent the "adder." On the line

Whose speed is but the heavy plummet's pace,  
'On Time,' 3,

where, by the way, Forster prints "weary" for heavy, Southey observes, "Now, although the Hours may be the lazier for the lead about them, the plummet is the quicker for it." But Milton is not talking about a sounding-plummet, but about the plummet of the pendulum.

On p. 472 Landor rebukes Bentley for "his impudence in pretending to correct the words of Milton (whose handwriting was extant)." Bentley's excuse for his emendations of 'Paradise Lost' was that it was not written by Milton, but by an amanuensis. The emendations may be absurd, but Milton did not, and could not in consequence of his blindness, write 'Paradise Lost.'

On the whole, Forster's volumes are, I should think, the worst-edited volumes in existence. It is well known that they are very incorrect, but few persons probably have attempted to measure their inaccuracy. Landor is not popular, and perhaps for many years to come nobody will be bold enough to risk the loss which would be incurred by re-editing one of the greatest of English authors after the fashion, for example, in which Mr. Hutchinson has edited Wordsworth.

I am sorry to say that a subsequent edition of the 'Conversations,' although an improvement on Forster's, is not what it ought to be.

W. HALE WHITE.

## Literary Gossip.

WITH the beginning of 1901 Messrs. Smith, Elder & Co. will institute a new arrangement in regard to the 'Dictionary of National Biography.' They have decided to accept orders for the work for a limited period on the system of payment by instalments. The set of sixty-three volumes will be supplied at once in return for a small initial payment and an undertaking to pay the balance by monthly instalments. The total of these payments will slightly exceed the present price of the work, which will be maintained for volumes or sets purchased in the ordinary way; but the immediate possession of the work will be placed within the reach of those who have been deterred from acquiring it by the expenditure involved in its purchase.

MESSRS. LONGMAN have arranged to publish in the course of the winter a new novel by Lady Ridley, to be entitled 'Anne Mainwaring.' It is upwards of four years since Lady Ridley (then Mrs. Edward Ridley) published 'The Story of Aline,' a clever volume, which has been allowed to go out of print, after running through two or three editions rapidly. Shortly after the publication of her first book the writer's husband was made a judge of the High Court, and her designation changed from Mrs. Ridley to Lady Ridley.

THE celebration of the ninth jubilee of Glasgow University has now been fixed to begin six weeks earlier than the date first mentioned. The ceremonies will be observed on June 12th–14th of the coming year.

THE January *Blackwood* contains a story of the seen and unseen, 'Through Dry Places Seeking Rest,' in the manner of Mrs. Oliphant. 'Fifteen Hundred Miles on Fresh Water,' by Mr. Hanbury Williams, describes a voyage on the inland lakes of Canada. Another article, on the difficulties of fighting on the Veldt, is by *Maga's* contributor at the front.

WE regret to hear of the deaths of two well-known figures in the book trade of London—Mr. Samuel Highley, once a scientific publisher and author in Fleet Street, who died a few days ago, a Poor Brother in the Charterhouse, which has more often sheltered the declining years of authors

than publishers; and Mr. James Roche, the second-hand bookseller, who died on Monday last, and who had been in business for just half a century. Mr. Roche bore a high character in the trade. Mr. Highley's grandfather was at one time the partner of John Murray the second, and when the connexion was dissolved he remained as a medical publisher in Fleet Street, while Murray went to Albemarle Street to found the *Quarterly* and publish for Scott and Byron. In the days of the partnership the shop was on the south side of Fleet Street, opposite St. Dunstan's Church. Subsequently Mr. Highley moved to the other side of the street.

THE book-thief has again been making a call at Messrs. Puttick & Simpson's, and this time he has helped himself to a choice copy of the first edition of Lamb's 'Tales from Shakespeare,' 1807, with plates of William Blake, in two volumes, bound in calf. A reward of 30*l.* is offered for the discovery of this pest.

MR. W. MERCER writes from Cheltenham: "Now that Troy House, the seat of the Dukes of Beaufort, is offered for sale, it would interest many people (like myself) to know where the ancient cradle of Henry V. is to be found. It is advertised in numerous newspaper paragraphs as still existing in Troy House, but on personal application six weeks ago, during a visit to Monmouth, I was informed that it had been carried away to another part of the country. I came away with only a photograph of this once famous local relic, but I think it a fair question to ask, Has not Monmouth city some claim to remind visitors (by its presence) of its title to be considered the birthplace of the hero of Agincourt?"

M. EDMOND TARBÉ DES SABLONS, whose tragic death (with that of his wife) occurred Friday, the 14th, in Paris, was not only a distinguished man of letters, but came of a good literary stock—his grandfather was the author of a classical work on weights and measures, and his mother was the composer of several operas. Edmond Joseph Louis Tarbé des Sablons was born in Paris in 1838; and when only thirty years of age he founded, with the assistance of M. Henri de Pène, the *Gaulois*, of which, at the death of M. de Pène early in the year 1868, he became sole editor, a post which he retained until July, 1879. For some time he was, with his younger brother Eugène (who died in 1876), musical critic of the *Figaro*. He was the author of 'Les Drame Parisiens,' 1875; 'Barbe Grise,' 1884; 'Monsieur de Morat,' 1887 (which was dramatized and produced at the Vaudeville in the same year); 'Césaire,' 1890; 'Le Crime d'Auteuil' and other works. He also collaborated in 'Martyr,' produced at the Ambigu in 1886.

PROF. PIPER, of Altona, has come upon an interesting antiquarian discovery. On several fragments of parchment which had been used in the construction of old book-covers he detected considerable remnants of a "Mittelniederdeutsch" Passional. It is the so-called 'Alte Passional.' The fragments contain altogether nearly 170 verses, and date from the beginning of the fourteenth century.

STUDENTS of early printing will hear with keen regret of the death on December 11th of Mlle. Pellechet, the learned author of the catalogues of incunabula in the



public libraries of Dijon, Versailles, and Lyons, and finally of the 'Catalogue Général des Incunables des Bibliothèques Publiques de France,' of which a first instalment (Abano-Biblia) was printed in 1897, and publication then unfortunately deferred to allow of references to the facsimiles in the forthcoming history of French printing by M. Claudin. We are informed that Mlle. Pellechet's work will be taken up by her friend M. Polain, but it is hard that she has not been allowed the honour of completing what she so admirably began. To those who knew her she was a most kind friend and a delightful and humorous correspondent.

PROF. W. P. KER has passed for press the last sheet of his introduction to Lord Berners's translation of the 'Chronicles' of Froissart in the 'Tudor Translations.' Vol. i. will be delivered to subscribers very shortly.

THE following naïve statement appears in the report of the Bodleian Library:—

"A rocket fired from a neighbouring college having been seen to strike the Bodleian, the Curators have asked the heads of the adjacent colleges to prohibit permanently the letting off of fireworks which might endanger the safety of adjoining buildings."

THE death is announced of Dr. Cave, Principal of the Congregationalist seminary, Hackney College, and an extremely orthodox theologian.

WE note the appearance of the following Parliamentary Papers: Report on Technical and Commercial Education in East Prussia, Poland, Galicia, Silesia, and Bohemia (6d.); Report on Education in Chicago (2½d.); and Digest of the Endowed Charities in the County of Pembroke (1d.).

## SCIENCE

### MEDICAL BOOKS.

*The Human Frame and the Laws of Health*, by Dr. Rebmann and Dr. Seiler (Dent & Co.), is a manual of elementary anatomy and physiology, translated from the German, in size midway between the admirable books of Mapother and of Huxley, but in quality far below either. It cannot be of use for medical students, and seems to have been compiled as a cram-book for pupil-teachers and nurses. The spread of examinations for nurses has led to the production of a good many shallow treatises on anatomy, physiology, and medicine. As their readers never study practical anatomy or physiology, it may be doubted whether any useful end is attained by filling their minds with second-hand information. Their efficiency as nurses is diminished, instead of being increased, by such reading.

*St. Bartholomew's Hospital Reports, 1900.* (Smith, Elder & Co.)—The most interesting part of the present volume of these reports is the life of Prof. Kanthack, whose premature death was a great loss to the study of pathology in England. No previous pathologist had combined so great a knowledge of clinical medicine and surgery with profound histological, experimental, and bacteriological attainments. The life of Dr. Reginald Southey, nephew of the poet, and once physician to St. Bartholomew's Hospital, presents a just picture of that painstaking and well-read physician. Dr. Auden, of York, contributes an excellent paper on 'The Focus of Tuberculous Infection in Children,' and Mr. Harrison Cripps a valuable article on abdominal surgery. Mr. Charles S. Myers

publishes two papers on the conditions of life in the island of Mer, one of the Murray Islands in Torres Straits, on which he spent four months. Dr. Delal describes an epidemic of plague which he witnessed in India, and in which squirrels as well as rats were affected by the disease. The volume shows how world-wide is the influence on medical and surgical work of a great medical school in England.

*Tuberculosis.* By Alfred Hillier, M.D. (Cassell & Co.)—Dr. Hillier's is a well-arranged treatise on tuberculosis. He describes the nature of tuberculosis, its various clinical forms, its transmission from man to man and from animals to man, its prevention, and treatment. The subject is one on which it is desirable that the public should be informed, and this manual, though not profound or elaborate, states the best-known facts with clearness, and will repay perusal.

*Sanatoria for Consumptives.* By F. Rufenacht Walters, M.D. (Sonnenschein & Co.)—Dr. Walters, to whose book Sir R. D. Powell supplies an introduction, describes the chief health resorts suitable for consumptives in various parts of the world. One object of the book is to advocate the establishment in England of public institutions for the reception of cases of tuberculosis. Both public and private sanatoria are mentioned, with all the details of cost, and the book is thus likely to be useful to non-medical as well as to professional readers.

### GEOGRAPHICAL NOTES.

THE *Geographical Journal* publishes Dr. Donaldson Smith's account of his recent journey from Berbera to the Upper Nile, illustrated by an excellent map, based exclusively upon this enterprising American's surveys and embodying the results of his previous expedition in 1894-5. It is to be observed, however, that the river which enters Lake Stephanie from the north is not known to the natives as Galana Amara, but as Galana Segan. The second paper, by Mr. E. G. Ravenstein, deals critically with the materials available for writing the history of the famous expeditions of Diego Cão and Bartholomew Dias. These materials are of too fragmentary and inconclusive a nature to enable the historian to speak with certainty about some of the incidents of these voyages. There seems, however, to be no doubt that the Cape of Good Hope was first doubled in 1488 and not in 1486 or 1487, as we are told in popular history. Amongst the reproductions of old maps illustrating this paper the most interesting is one which must have been drawn immediately after Cão's return from his first voyage.

M. A. J. Wauters, the able editor of *Le Mouvement Géographique*, has published a *Carte de l'État Indépendant du Congo*, on a scale of 1:2,000,000. M. Wauters has access to the information collected by the agents of the Congo State, and his map may confidently be looked upon as embodying the results secured by the most recent expeditions, including that of M. Lemaire. The colouring is political, and although numerous altitudes are given, the hill features are not shown. We notice that the whole of Lake Kivu is assigned to the Congo State.

The *Journal of the Manchester Geographical Society* publishes records of excursions into the Harz, the Lapland Alps, and Iceland, which are likely to prove suggestive to tourists planning their trips for next summer.

We are indebted to a lively Parisienne, Mlle. Jean Pommerol, for a delightful account of a season spent *Among the Women of the Sahara* (Hurst & Blackett). The author crossed the Sahara from El Aghuat to Insalah, visiting the *kusur* and *dewar* of both Arabs and Beni Mzab. She acted with much tact, and by conciliating the men was often able to penetrate into homes closed, as a rule, against all outsiders.

She made friends where permitted, but often met with fierce hostility and had to beat a hasty retreat. There are no startling revelations of desert life, but a great deal may be learnt from the volume on matters to which the ordinary traveller, and even the male resident in the country, must ever remain a stranger. Polygamy is legal, as a matter of course, but with rare exceptions the men are satisfied with one wife at a time. The wives are treated well, and no one "can justly accuse the men of the Sahara of looking upon woman as a mere beast of burden, a mere slave to their passions." Indeed, one of these wives asked wonderingly, "Why should our husbands beat us?" As a fact, "an Arab woman glories in her husband's wisdom and boasts of his influence, but she delights in going where he does not wish her to go and doing what he has forbidden." She enjoys frequent opportunities for "outing," and although on these occasions she ought to be attended by a male member of the family, that duty devolves generally upon an old woman, "a very complaisant old woman, too, as a rule, for amongst the Arabs the Rubicon is easily crossed." The translation by Mrs. Arthur Bell leaves nothing to be desired. The illustrations are numerous and fairly satisfactory, but there ought to have been a small map showing the author's routes.

We have received the second edition of the second series of *Voyages of the Elizabethan Seamen to America*, edited by Mr. E. J. Payne (Oxford, Clarendon Press). The editor has appended Cavendish's last letter as published by Purchas, and we should have been glad to have at least an abstract of Anthony Knivet's account, published in the same collection, together with his estimate of the historical value of that document.

The *Cabot Bibliography*, by George Parker Winship (Henry Stevens), is a pattern of what a work of this kind ought to be. The compiler not merely prints the titles of the 579 books and articles, but also indicates, in many instances, their contents, or the views supported by their authors. Much trouble has evidently been taken to achieve completeness, and even the incidental reference to a map of the world for which Fugger of Augsburg paid Sebastian Cabot, but which was never delivered, has not been overlooked. The only serious omission we have discovered is the suppression of the names of the authors of the 'Studi Bibliografici e Biografici,' published by the Italian Geographical Society in 1875, and the writer does not seem to be aware that a second edition of this important work, much enlarged, was issued in 1882. There is no classified index, but its want is fairly well compensated for by an introductory essay, in which the author has successfully "set forth fully, fairly, and without prejudice" the facts upon which the opinions formed by the leading writers on the Cabots are established. According to this essay, it is "probable" that John made his landfall in 1497 on Cape Breton, and that on his homeward voyage he traced the coast of Newfoundland as far as Cape Race. Of the results of a second expedition, which sailed in 1498, we know nothing, nor of subsequent expeditions dispatched from Bristol. Sebastian Cabot "may have made" a voyage to North America in 1501 or 1502, and certainly did so in 1508, and again before 1512, in search of a north-west passage, when he attained the latitude of 67½°, and might have gone further had it not been for the mutiny of his crew. As to his intrigues with Venice, the author does not think that his "actions differed materially in morality or in intelligence from those of many respected men active in contemporary affairs." Alas that it should be so! Mr. Henry Harrisse certainly does not take this lenient view, for he speaks of Sebastian as "an unmitigated charlatan, a mendacious and unflinching boaster, a would-be traitor to Spain, a would-be traitor to England."

## CHEMICAL NOTES.

M. BERTHELOT has found that gaseous hydrobromic acid is capable of acting slowly on glass, for when glass tubes in which the gas had been sealed were examined after an interval of two years, drops of water were visible on the sides of the tubes and a portion of the gas had disappeared.

Nabl has recently described to the German Chemical Society a new sulphur base, probably of the formula  $S_2H.OH$ . This is formed by the action of hydrogen peroxide on a solution of sodium thiosulphate. It has not yet been isolated in a state of purity, but it yields a solution in water which shows a green fluorescence and has a strongly alkaline reaction on litmus. The base is not volatile with steam, is insoluble in alcohol, and precipitates silver, copper, iron, and uranium as hydroxides from solutions of their salts.

Le Bon has made some interesting observations on the influence of the presence of traces of foreign substances on the properties of certain elements. Thus mercury containing mere traces of magnesium is capable of decomposing water, and rapidly oxidizes when exposed to the action of the air at the ordinary temperature. Conversely, magnesium containing a small amount of mercury rapidly decomposes water in the cold, although the pure metal does not do so. In contact with mercury, aluminium oxidizes rapidly on exposure to air.

Kohler has published in the *American Chemical Journal* some experiments on the vexed question as to whether aluminium compounds with monad radicles, when in solution, are to be represented by the formula  $AlX_3$  or by the doubled formula  $Al_2X_6$ , the method used being the boiling-point one. The results show clearly that in some cases the doubled formula is the correct one; thus in solution in carbon bisulphide, aluminium bromide and iodide are represented by the formulae  $Al_2Br_6$  and  $Al_2I_6$ . In other cases, however, the salts appear to be dissociated into simpler molecules; thus in solution in nitrobenzene, aluminium bromide and chloride have the simpler formulae  $AlBr_3$  and  $AlCl_3$ .

Some time back Sir W. Roberts-Austen showed that gold would diffuse into lead at temperatures some way below the melting-point of the latter. He now shows that this diffusion can take place at the ordinary temperature, although the rate of diffusion, as was to be expected, is very much less. In the present experiments cylinders of lead were placed on discs of gold and kept for four years at a temperature of about 64° F. The gold had diffused upwards into the lead, and even at a height of 7 millimètres from the base could be detected by weight.

## SOCIETIES.

ROYAL.—Dec. 13.—Sir W. Huggins, President, in the chair.—Pursuant to notice, Mr. J. Wilson Swan was balloted for and elected a member of Council in place of Sir J. Wolfe Barry, who was unable to serve.—The following papers were read: 'On the Spectrum of the More Volatile Gases of Atmospheric Air which are not condensed at the Temperature of Liquid Hydrogen, Preliminary Notice,' by Prof. Liveing and Prof. Dewar.—'Additional Notes on Boulders and other Rock Specimens from the Newlands Diamond Mines, Griqualand West,' by Prof. Bonney.—'The Distribution of Vertebrate Animals in India, Ceylon, and Burma,' by Dr. W. T. Blanford.—and 'Elastic Solids at Rest or in Motion in a Liquid,' by Dr. Chree.

GEOLOGICAL.—Dec. 5.—Mr. J. J. H. Teall, President, in the chair.—Mr. H. N. Bowden-Smith, the Rev. J. Bufton, Mr. H. N. G. Cobbe, Mr. J. R. Don, Mr. E. H. Geoghegan, Mr. J. E. Gomersall, Mr. G. E. Harris, Mr. G. W. Harris, Mr. H. H. Hayden, Mr. F. McConnell, Mr. W. McPherson, Mr. C. S. Middlemiss, Mr. F. W. Millett, Mr. A. Montgomery, Mr. H. B. Muff, Lieut. F. H. Pollen, Mr. W. Poole, the Rev. G. H. Ramage, Mr. L. Richardson, Mr. B. W. Riteo, Mr. W. Y. Veitch, and Mr. H. J. Weaver were elected Fellows.—The President announced that Mrs. Hicks had presented to the Society a framed photographic

portrait of the late Dr. Henry Hicks (Secretary from 1890 to 1893, President from 1896 to 1898).—The following communications were read: 'On the Corallian Rocks of St. Ives (Hunts) and Elsworth,' by Mr. C. B. Wedd.—'The Unconformity of the Upper (Red) Coal Measures to the Middle (Grey) Coal Measures of the Shropshire Coalfields, and its Bearing upon the Extension of the latter under the Triassic Rocks,' by Mr. W. J. Clarke.—and 'Bajocian and Contiguous Deposits in the Northern Cotswolds: the Main Hill-Mass,' by Mr. S. S. Buckman.

ASIATIC.—Dec. 11.—Lord Reay, President, in the chair.—Brigade-Surgeon Oldham read a paper entitled 'Who were the Nāgas? a Contribution to the History of Serpent-worship.' The author said that the Nāgas of Manu and the epic poems, called by the Chinese pilgrims Dragons or Dragon Kings, appeared to be the Indian branch of that widespread family. He also explained that these Nāgas were identical with the serpents Ahi, &c., of the 'Rigveda,' and gave several quotations from the 'Rigveda' in support of this. The author further showed that the Nāgas of Indra's heaven were the deified spirits of Nāga or Asura chiefs, just as the Dwas were the deified spirits of Kabatriyas. He also explained that the Nāga demigods were represented as having a canopy, formed by the hoods of Nāgas or cobras, over their heads; and that they are so distinguished in the Buddhist sculptures, as also in the temples in which they are now worshipped in the Himalayas. The author also mentioned that Surya, the Hindu sun-god, has a similar canopy; and that, in addition to this, both Surya and the Nāga demigods hold in their hands a chakra or discus, which represents the sun. In fact, the author considers that the Asuras or Nāgas worshipped the sun, from whom they claimed descent; and that they were, in fact, the solar race. Many quotations from the 'Rigveda,' 'Mahabharata,' &c., were cited in support of this, and also as evidence that some of the Nāga or solar chiefs claimed divine honours as the sun-god personified. It was also mentioned that the only sacred snake in India is the cobra.—A discussion followed, in which Prof. Bendall, Dr. Hoey, Mr. V. A. Smith, Mr. Raynbird, and Prof. Rhys Davids took part.

LINNEAN.—Dec. 6.—Mr. F. D. Godman, V.P., in the chair.—Mr. W. Hoare was admitted, and the following were elected Fellows: Messrs C. W. A. Bruce, M. Burr, A. K. Coomara, C. A. Le Doux, F. J. Lewis, T. R. Robinson, and H. A. Soames.—Dr. A. B. Rendle exhibited specimens of grasswack (*Zostera marina*, L.) recently found by Capt. H. P. Deasy near Yopal Ungar in the Kwen Lun Mountains, at an altitude of 16,500 feet. The plants were not growing, but were preserved in a bed ten to twelve feet thick, on top of and interspersed with which were strata of blue clay. The broken leaves and sheaths of which the specimens consisted were dry and brittle, but showed no alteration, the internal structure being as perfect as in the fresh plant. As the country is geologically unknown, it is impossible to estimate the age of the deposit. Capt. Deasy states that he saw similar growths in a lake in the same district, but was unable to procure specimens. The occurrence of *Zostera marina* in the heart of Asia, and at so great an elevation, is of interest. The plant, so far as known, is purely marine, occurring plentifully on our own coasts, and throughout Europe, on the Atlantic shores of North America, and in North-East Asia. It has not previously been recorded from an inland lake, though an allied species, *Zostera nana*, L., occurs in the Caspian. Whether its existence in the Kwen Lun range has any relation to the Tertiary marine deposits which connect the Mediterranean area with the Himalayas is matter for conjecture.—A discussion followed, in which Dr. Stapf, Messrs. E. M. Holmes, H. Groves, and J. E. Harting, and Prof. Howes took part.—Dr. Rendle also showed a specimen of another marine monocotyledonous plant, *Halophila stipulacea*, Asch., from Tuticorin in Southern India, sent by Mr. Edgar Thurston. This species is not included in the 'Flora of British India' nor in Trimen's 'Ceylon Flora,' a plant found by Dr. Harvey at Trincomalee, and thus determined by Thwaites, being assigned to the commoner *H. ovata*, Gaud. *H. stipulacea* occurs in the Red Sea, the Mascarene Islands, and Kodriguez.—The Rev. J. Gerard exhibited some abnormally large shells of the swan mussel, *Anodonta cygnea*, forwarded from Cloughton, Garstang, Lancashire, by Mr. W. Fitzherbert Brockholes.—A discussion followed, in which the Chairman, Prof. Howes, and Messrs. H. Groves, Bernard Arnold, and J. E. Harting took part, the last-named exhibiting some specimens of *Anodonta* from Horsham, Sussex, measuring 7 in. in width.—Mr. F. Chapman read a paper 'On some New Foraminifera from Funafuti,' on which some remarks were made by Mr. Sherborne.—Mr. H. Groves, on behalf of Mr. G. C. Druce, communicated a paper entitled 'A Revision of the

British Thrifts' (Statice and Armeria).—A discussion followed, in which Dr. A. B. Rendle, Mr. F. N. Williams, and Mr. Daydon Jackson took part.

ANTHROPOLOGICAL INSTITUTE.—Dec. 11.—Mr. C. H. Read, President, in the chair.—A paper was read by Mr. J. W. Crowfoot on 'The Bektashis (Kizilbashis) of Cappadocia.' Scattered about Turkey in Asia and Persia are many peculiar religious sects which either profess heretical forms of Islam or are purely pagan in character, and are in either case hated and persecuted by the orthodox. It has been supposed that the adherents to these sects represent the earliest known inhabitants of the land, and that their religious rites contain relics that go back far beyond the rise of either Mohammedanism or Christianity. With the object of testing this theory, Mr. Crowfoot visited some villages last summer close to the ancient Halys, in the eastern half of Asia Minor, occupied by a sect called the Bektash or Kizilbash. Measurements and photographs were taken which corroborate the theory above stated, though evidence was also found of the influx of a more eastern element, driven westwards probably at the time of the great Mongol invasions. These people are nominally worshippers of Ali, but in reality the worship of "heroes" from whom they profess descent plays the greatest rôle in their religion. In one village there was a sacred well strongly impregnated with sulphur, the fumes of which were inhaled by a prophetess who lived there until she fell into an ecstatic condition, in which state she used to give answers to the many inquirers who resorted thither, either to learn the future or to be cured by the "hero." The paper was illustrated by lantern-slides.—Some native weapons from the south-west of Tanganyika, lent by Dr. Felkin, were also exhibited and described.

MATHEMATICAL.—Dec. 13.—Dr. Hobson, President, in the chair.—Messrs. Davison and Rothrock, of the Indiana University, Prof. Loney, and Messrs. Paranjpye and Balak Ram were elected Members.—Mr. Basset spoke on 'The Real Points of Inflection of a Curve,'—Miss Barwell read a paper 'On the Conformal Representation of Polygons on a Half Plane,'—and Prof. Elliott communicated his own paper on 'The Szyzygetic Theory of Orthogonal Binariants,' and gave an account of a paper by Mr. A. L. Dixon entitled 'An Addition Theorem for Hyperelliptic Functions.'—The following were communicated by their titles: 'On some Properties of Groups of Odd Order, II,' by Prof. Burnside.—'On Discriminants and Envelopes of Surfaces,' by Mr. R. W. Hudson.—and 'Note on the Inflection of Curves with Double Points,' by Mr. H. W. Richmond.

ARISTOTELIAN.—Dec. 17.—Mr. Shadworth Hodgson, V.P., in the chair.—Prof. C. B. Upton was elected a Member.—A paper was read by Prof. E. H. Donkin on 'Some of the Phenomena of Poetic Effectiveness.' In this paper Prof. Donkin made an attempt to examine his subjective impressions as felt at the moment of seizing and appreciating a poetic effect. A poem of Tennyson's was selected, and the point in it chosen at which the æsthetic effect seems to be at a maximum. The impressions made by it seem describable, after minute examination, as the exhibition of a union between two contradictory elements, a union of a positive with its own negative: which is accompanied by a sense of æsthetic gratification. Other instances in poetry were referred to as supporting the conclusion that this kind of effect is of high importance in poetry. The examination further disclosed in the writer's consciousness a sense, underlying this poetic effect, of a kind of optimistic belief in the ultimate explicability, reasonableness, and rightness of all that occurs, of the whole universe. In contrast to this effect stands that of "unity in variety": the relations between the two effects were sketched, and it was suggested that literary criticism might gain in definiteness if a consensus of evidence, supporting the conclusions here arrived at, were forthcoming.—The paper was followed by a discussion.

PHYSICAL.—Dec. 14.—Papers 'On Electric Inertia and the Inertia of Electric Convection' and 'On Magnetic Precession' were read by Prof. A. Schuster.—Prof. A. W. Rucker read a paper 'On the Magnetic Field produced by Electric Tramways.'—Dr. R. T. Glazebrook read some 'Notes on the Practical Application of the Theory of Magnetic Disturbances by Earth Currents.'—Prof. R. Threlfall exhibited a 'Quartz-Thread Gravity Balance.'—Mr. Watson exhibited a set of half-seconds pendulums.

## MEETINGS FOR THE ENSUING WEEK.

TRINITY.—Dec. 13.—The Sun and its Heat, Sir R. S. Ball (Juvenile Lecture).  
FRI.—London Institution, 4.—Flowers: Structure and Colour, Prof. W. B. Bottomley (Juvenile Lecture).  
SAT.—Royal Institution.—The Earth and its Heat, Sir R. S. Ball (Juvenile Lecture).



**Science Gossip.**

THE report of the Meteorological Council for the year ending March 31st, 1900, has just been issued as a Parliamentary Paper, at the price of 11½d. It deals with Ocean Meteorology, Weather Telegraphy and Forecasts, Climatology, &c.

Knowledge has issued a *Diary and Scientific Handbook for 1901*, which contains a large mass of information useful in astronomy.

A CORRESPONDENT writes:—

"It is curious that, in the account he gives of the Metaphysical Society in his biography of his father, Mr. L. Huxley has forgotten to mention Thirlwall, probably the most massive intellect among the members. Speaking, in his 'Letters to a Friend,' of the volume of papers by the Society, Thirlwall slyly says, 'Among the contributors have been Archbishop Huxley and Prof. Manning.'"

DR. E. KETTLER, Professor of Physics, who died at Munster on the 8th inst., was one of the most eminent men in the Fatherland in his branch of the subject. He devoted himself more especially to optics, and was an indefatigable worker, though in the early years of his career he was greatly hampered by the want of proper laboratories.

CONTINUING his investigations on planetary diameters, Prof. T. J. J. See communicates to *Ast. Nach.* No. 3676 a series of observations of that of Venus obtained with the 26-inch refractor of the Naval Observatory at Washington, accompanying it with a list of previous determinations and the methods by which they were made. There are peculiar difficulties connected with the measurement of this planet, owing to the fact that, when she is nearest us and her apparent diameter largest, her shape (except when passing as a dark body over the sun's disc) is that of a thin crescent, the horns of which are tremulous and difficult to see sharply. Great weight is due to the value obtained by Dr. Auwers from observations made during the transits of 1874 and 1882, the final mean result of which was 16"·82 at the mean distance of the earth from the sun. The value deduced by Prof. See himself from the Washington observations is 16"·80, which is also the value first found by Auwers, and now adopted in the 'Nautical Almanac.' Taking the sun's parallax as 8"·80, this gives the actual diameter of Venus as 12,181 kilometres, or 7,564 miles, which is to that of the earth in the proportion of 1 to 1·05.

*The Heavens at a Glance* is the title of a handy card of reference, which is now (year 1901) issued for the fifth time by Mr. Arthur Mee, F.R.A.S., of Tremynfa, Llanishen, near Cardiff. Daily phenomena, positions of planets and constellations, with descriptive notes, lists of bright stars and variable stars, and other information, are given in a very convenient form.

**FINE ARTS**

*Stories of the High Priests of Memphis, the Sethon of Herodotus, and the Demotic Tales of Khamuas.* By F. L. Griffith. (Oxford, Clarendon Press.)

THE appearance of this work will be welcomed by Egyptologists, first, because it supplies them with new material for study, and secondly, because it is issued under the high auspices of the Delegates of the Clarendon Press, who have frequently rendered signal service to the cause of Oriental learning. These gentlemen are to be congratulated on the enterprise and sacrifice which they have shown in undertaking the production of a work which, from the nature of the subject of which it treats, must be unremunerative. That they should have

taken so recondite a subject as demotic under their protection, and furnish such substantial proof of their interest in it, is a sign of progressiveness which deserves the warmest thanks of all who are interested in Egyptian archaeology.

Mr. Griffith's work consists of an atlas of large folio plates, on which is reproduced in facsimile the demotic text which is found on the reverse of British Museum Greek Papyrus No. DCIV.; these are accompanied by reproductions of the text in black and white, which enable the student to examine the document more easily. The atlas of plates is accompanied by an octavo volume containing transliterations in the Roman character, English translations, and a short preface, in which the "historical and literary" aspects of the demotic stories are sketched. The demotic stories given by Mr. Griffith are two in number, and both relate to a certain Egyptian priest who was of royal descent, and who bore the name of Setna Khâmuast. The meaning of the first part of this name is not quite clear, for we cannot accept the statement that Setna is a later form of the word *Sem*, which is in reality the title of a priest who performed certain important functions in the most solemn ceremonies connected with the Egyptian religion. The second part of the name means something like "rising as the sun in Thebes," and is by itself a name of considerable antiquity; with this we need not concern ourselves. According to Mr. Griffith "Setna" represents the name of the "priest of Hephæstus, whose name was Sethon [?]," who forms the subject of one of the stories told by Herodotus, wherein we read that the defeat of Sennacherib near Pelusium was caused by field mice which devoured the quivers, bows, and "handle-thongs" of the shields of his soldiers, who next day took to flight. Herodotus seems to attribute this result to the presence of the priest called Sethon, but whether he thinks the priest brought it about by means of magic, or whether the appearance of the field mice was accidental, he does not say. If we understand aright, Mr. Griffith assumes that Herodotus believed Sennacherib's overthrow to be due to the presence of Sethon, who effected it by magical means; then, knowing that Setna was a magician, and having assumed that Sethon was one also, he goes on to declare that Setna and Sethon are one and the same man! This, however, is pure imagination, for Setna Khâmuast lived in the reign of Rameses II., and Sethon several hundreds of years later. Moreover, the name Sethon is much more likely to represent the name of an Egyptian prince who was contemporary with Sennacherib than that of a priest who was not a soldier.

The text of the first of the two stories given by Mr. Griffith has been twice published, by Brugsch and by Hess, and several translations of it have appeared in French, German, and English, the best being by Brugsch and Maspero and Hess, who beyond doubt made out all the meaning that could be legitimately extracted from the text. We cannot find that Mr. Griffith has increased our knowledge of it in any important degree; on the other hand, the labours of his predecessors on this story

have been the chief means which have enabled him to make sense of the second story, now published by him for the first time. Want of space prevents us from describing the contents of the first story, and of the second we can only briefly say that it relates the history of the birth and adventures of Sa-Asar, the son of Setna and his wife Meh-usekht. Sa-Asar went down into the underworld and saw the judgment hall of Osiris; he read a despatch from the King of Ethiopia to the King of Egypt without breaking its seal; and he was believed to be inspired by Amen, the great god of Egypt. The contents of the despatch from Ethiopia will, if correctly rendered, be interesting to students of magic, for they seem to relate the means which were taken by an Egyptian priest to protect the King of Egypt against the sorceries of the Ethiopians, and they furnish further examples of the use of wax figures in magical ceremonies. The document supplies little new information, however, and it seems to be nothing more nor less than a composition which was written by an Egyptian priest, whose aim was to show that the magic of Egypt and the powers of her priests were greater than the magical powers of the Ethiopians.

In the preface to his work Mr. Griffith says that he has endeavoured to advance by a step demotic decipherment, and we have now to consider if he has done so or not. The only difference between his work and that of other students of demotic is the addition of a transliteration into Roman characters of the texts which he professes to translate. We must at the outset say that his system of transliteration is peculiar to himself, and that it is used by no other student. It is a cumbrous system with italicized letters, with dots below some letters and between others, and a liberal sprinkling of commas and hyphens and Greek letters; such things, however, are a matter of taste, and, unfortunately, the new Egyptologist is amenable neither to authority nor to humour. But the chief defect of his system is that it does not give us equivalents for all the signs which occur in the demotic texts. We have tested it in several places, and have always obtained the same result, and the only deduction we can draw from this fact is either that Mr. Griffith does not know what are the signs of which equivalents are omitted, or that they have no bearing on the meaning of the text. On the other hand, there are several examples of passages in which he attributes values to demotic signs which cannot be other than the result of guesswork. In other words, Mr. Griffith has, like his predecessors, made sense of much of his text, but he can only have done so by a good deal of guesswork, for when carefully examined in many places both transliteration and translation break down for want of proof. The late Dr. Brugsch admitted to the writer that he doubted the possibility of accurately translating a demotic text unless it was accompanied by a Greek translation, and the work before us is another proof of the general correctness of his opinion. In some respects demotic differed much from hieratic, for it contained a number of conventional signs, the method of writing which varied with different scribes; still, it grew out of the hieratic, and it is possible, as Maspero has

proved, to transcribe it back into hieroglyphics. If the student of demotic cannot transcribe the text before him into hieroglyphics, how can he hope to be certain of its meaning? And even supposing that he feels certain of his own accuracy in the reading of texts, how can he hope to convince another student, who is critically minded, that he is correct, either in the readings or renderings of difficult passages? If Mr. Griffith had given us a hieroglyphic transcript of his stories the book would have been useful to many, but as it is it can only benefit the few; in fact, he leaves demotic practically where he found it, and we must wait for its advancement until we find a man who will be bold enough to transcribe his texts and to tell his readers that there are passages every here and there which he can neither transcribe nor translate.

The running translations given on pp. 16-66 contain equivalents of the "literal" renderings given on p. 83 ff.; in the latter we have such passages as the following: "The time of hearing these words that Si-Osiri did, he laughed for much time"! Mr. Griffith is nothing if not didactic, but we cannot help thinking he has gone beyond himself in trying to tell his readers how demotic sounded. He follows "Sahidic for the vowels," and has "borrowed freely from Boheirie," and "by variations of spelling" has "aimed at suggesting probabilities or doubts." But how is the following from p. 75 to be pronounced? "ef hope (?) erek An Amente erek mpekay /i pto (gin/ipto?) 'on"; or the following? "u hof n'ze mpqôte ja ttebe nrens." The notes throughout the book indicate that Mr. Griffith only knows Coptic by reading the dictionary, and that much of the literature which he has attempted to criticize he has never read. These are, however, defects which time can remedy, and are usually due to inadequate training; to the same cause may be attributed his remarks on the story of Joseph. We now commit Mr. Griffith's book to the reader, and cannot refrain from hoping that the next time the Delegates of the Clarendon Press decide to publish a demotic text, they will insist that its editor shall supply them with a hieroglyphic transcript of the same, as a proof of his ability to read it, and with an index which shall be more than one page (!) in length.

*Art in Needlework: a Book about Embroidery.* By L. F. Day and M. Buckle. Illustrated. (Batsford.)—This is one of Mr. Batsford's excellent "Text-Books of Ornamental Design," and in a small compass it treats the subject so satisfactorily that any devotee of stitchery may improve herself by consulting it. It should be said, however, that Miss Buckle, who has "coached" Mr. Day in the technique of their common subject, takes so wide a view of it as to treat at least the rudiments of loom-work with care and the knowledge that comes of practice. Her part in the book Mr. Day frankly describes thus:—

"This is not just a man's book on a woman's subject. The scheme of it is mine, and I have written it, but with the co-operation throughout of Miss Mary Buckle. Our classification of the stitches is the result of many a conference between us. The description of the way the stitches are worked, and so forth, is my rendering of her description, supplemented by practical demonstration with the needle. She has primed me with technical information, and been always at hand to keep me from technical error. With reference to design and art I speak for myself."

This combination of authorities technical, critical, and artistic is a happy one, the more so as whatever Mr. Day contributes to the world of decoration is sure to be choice, apt, well considered, and controlled by knowledge of what, in the way of design, pertains to one method of stitchery and is unsuitable to another. He puts the matter thus compactly: "Artistic design is always expressive of its mode of workmanship." After this Mr. Day proceeds to illustrate the principle in view, as well as to set forth the rudiments of tapestry working, drawn work on fine linen, and a score more methods, such as embroidery in relief—which is now, alas! almost a lost craft—and quilting. Leaving these practical parts of the book, let us turn to what, not being simply finger-work, is more difficult to master. We mean an application of common sense to stitchery of the higher order, which is skilfully dealt with in Mr. Day's essay on figure embroidery, and which, if it could have been effectively impressed upon the ladies of other days, would have spared them many an hour of industrious idleness, and delivered the world from many an acre of Berlin-wool work. When he wrote as follows our author had, it is manifest, no fear of the ghost of Miss Linwood, which still haunts, or is said to haunt, Leicester Square:—

"The embroidress entirely in sympathy with her materials will not want telling that the needle lends itself to forms less fixed in their proportions than the human figure; the decorator will feel that there is about fine ornament a nobility of its own which stands in need of no pictorial support; the unbiased critic will admit that figure design of any but the most severely decorative kind is really outside the scope of needle and thread, and that the desire to introduce it arises, not out of craftsmanlike, but out of an ambition which does not pay much regard to the conditions proper to needlework. These conditions should be a law to the needlewoman. What though she be a painter too? She is painting now with a needle. It is futile to attempt what could be done better with a brush. She should be content to work the way of the needle. Common sense asks that much at least of loyalty to the art she has chosen to adopt."

*The Book of Sundials.* By H. K. F. Eden and Eleanor Lloyd. Fourth Edition. (Bell & Sons.)—The last edition of this book on a most interesting subject came out in 1890. Originally compiled by the late Mrs. Gatty, the work has now grown out of all recognition as compared with the first issue. Both in letterpress and illustration this edition is a very great advance on its predecessor. There are still, however, many omissions of importance, notably the Renaissance dial in an alcove of the old manor-house garden at Colleyweston, Northamptonshire.

AN appreciative notice of the lamented *Chancellor Ferguson*, by Mr. Hartshorne, has been reprinted by Messrs. Harrison & Sons from the *Archæological Journal*.

#### ANNUALS.

THE *Art Annual*, 1900 (Virtue & Co.), is devoted to "The Work of War Artists in South Africa," but the letterpress supplied by Mr. A. C. R. Carter is hardly adequate to the theme, yet it is an intelligible and patriotic account of the incidents illustrated by the draughtsmen, all of whom are by no means equally inspired, though many of them are extremely clever and dexterous. Mr. Carter ingenuously tells us of a condition under which the so-called "War Artists" exist when he says, "Where the conflicting forces are miles apart, it is very difficult to find subjects which follow the old conventions." But the fact is there are no "old conventions." The older painters of battles were artists in every sense of the term, who painted deliberately, and were masters of fine art, not pretending to supply sketches of incidents which they had, or had not, seen. Even Lady Butler, who was much more "instant" than the masters we have named, did not

work in the way of Mr. Carter's heroes, the authors of the capital sketches in this very animated half-a-crown's worth. Among the best of these cuts are Mr. J. Charlton's 'Ambush and Stampede of Horses' when a shell burst amid them, and Mr. R. C. Woodville's 'Naval 47 Gun in Action' against the holders of a rocky height. These and similar cuts will help torpid minds to realize incidents of battle, and the commentator upon them is within his rights in saying that an "illusion, which, if not entirely dispelled, has yet been considerably shaken, is that we [the British] cannot produce a school of battle painters." So far as we know, no one has said anything of the kind, though it has been averred that "they order this matter better in France," and as to sketchers of military incidents, such as the "war artists" of our author, it would appear that he had never heard, for instance, of Charlet and Raffet. And yet the last words of the former upon his death-bed were, "Il avait à peine cinquante-cinq ans." Of course, we are not speaking of the intrepidity of Mr. Carter's draughtsmen, of which he rightly makes much.

The contents of the *Magazine of Art* of this year (Cassell & Co.) are considerably above its ordinary level. Both text and illustrations are good, although a large proportion of the articles it contains are still too brief, and it would be better for the readers and fairer for the writers if the number were halved and the space allotted to those retained were doubled. We are glad to read a sympathetic account of the Brothers Detmold, by Mr. Spielmann, who is a liberal contributor to the magazine he edits, and it is good to have eight well-chosen cuts after Gustave Moreau, a really great modern master and a superb painter; but what could M. Henri Frantz, although he is in sympathy with the genius of Moreau, do with such a subject in two and a half pages of type? We are not at one with M. Benjamin-Constant in reckoning as "the finest portrait of the time," as he generously has it, Millais's picture of Mr. Gladstone now in the Millbank Gallery; that distinction is due to Millais's 'Mr. Hook.' We are glad to hear of an extraordinary number of 'Our Rising Artists,' whose capabilities are freely extolled in this magazine; of several of them we have not heard before, while of others we have formed no such high hopes as the writers. A series of 'Artistic Notes and Queries,' with the answers, are valuable and a novel feature. Among the cuts is one, p. 451, representing 'Lady Hamilton as Nature,' from a picture shown at the Romney Exhibition at the Grafton Gallery, and attributed to Reynolds. Surely it is not expected of us to believe that this picture in its present state is due to Sir Joshua! Nor can we guess what Mr. L. Cust means by the "thinness of his [Romney's] colouring." Several inedited letters from Turner to James Holworthy, of the Old Water-Colour Society, will be found on pp. 400-4. The good plate after a drawing in the British Museum is undoubtedly by Van Dyck, but it does not represent any Duchess of Richmond. Nor do we believe that the head in red chalk, facing p. 82, by John Astley, dated 1750, which was recently added to the Print Room, represents Sir J. Reynolds; it is not like him, nor does his injured lip appear in the drawing, a fact which is conclusive.

The "New Series" of the *Art Journal*, 1900 (Virtue & Co.), although it is not better than previous volumes, contains many excellent papers. It was absurd to review Mr. J. G. Millais's life of his father in half a narrow column, and M. E. Michel's learned biography of Rubens in less than that. The first article, that contributed by Mr. Claude Phillips, 'What the Brush Cannot Paint,' is an ingenious attempt at analyzing the irresolvable, the effect of which is largely to refute its own arguments, especially as concerns such work as 'The Flute Player' of Corot, here engraved, which is



exactly what words cannot describe. Verse, such as the noble phrases of Tennyson and Keats, which are quoted as specimens of the "unpainted," depends upon the knowledge and sympathy of the reader, who must, to appreciate it, be himself a bit of a poet; but pictures, say, of Corot, Millet, G. Poussin, Turner, and Daubigny, supply poetry to the receptive mind. Mr. Phillips has contributed a sympathetic notice of 'Van Dyck at Burlington House,' with a group of good cuts. Miss M. Gray has supplied a temperate and appreciative *apologia* of the chromatic decorations now in progress at St. Paul's, which should be read, if only because of its capital illustrations in colours, which, however, do not give the truth as regards the light, shadows, and tonality of the mosaics. On the other hand, one of the most sane and authoritative pieces of art criticism that we have read of late is Mr. L. F. Day's analysis of 'L'Art Nouveau' and its "amorphous" (as he calls it) aims and condition. Miss B. Creighton gives a capital history and description of the palace at Fulham; Mr. W. M. Rossetti does not err on the side of severity in his account of the life of his brother by Mr. Marillier; Mr. F. Rinder ought to have had more space for his sketch of the Wallace Collection. We thank our stars Mr. C. Aldin was not employed to decorate our nursery in the fashion of pp. 247 et seq. 'The Story of a Tower,' by Mr. S. Fisher, in reference to the Exchequer Standards, is very good. Among the attractive and valuable illustrations is a reproduction of Mr. Whistler's first essay, 'The Piano,' 1860, which, however, is hardly more than a memorandum. The illustrations and text of 'Two Devonshire Potteries' (Watcombe and Aller Vale), by Mr. H. S. Ward, will be a revelation to many, though much more is due to the works at Barnstaple than the words "Fremington Pottery" convey.

The *Vanity Fair Album*, Vol. XXXII, 1900 ('Vanity Fair' Office), is exactly similar to any one of its thirty-one forerunners, but it is exceptional in containing neither portraits nor caricatures of ladies. The objects of its more or less good-tempered satires are most of them bearers of titles of one sort or another, like the Prince of Monaco, the Maharaja of Patiala, and the Marquis of Clanricarde. It is noteworthy, too, that the portraits drawn by "Spy" are considerably superior to the rest in fidelity and geniality and the absence of anything like that mannerism which often marks draughtsmen who, succeeding early in life, continue for many years in the same lines of studies and themes. On the other hand, by far the most fortunate and searching, as well as the most pregnant with humour, of all the pictures before us, that of Mr. Kruger, is by a new artist who signs himself "Drawl." This portrait achieved prodigious popularity, and is said to have sold more widely than any previous caricature in *Vanity Fair*. And it deserved to do so. Among the best of the series let us name "Spy's" 'Mr. Justice Bucknill,' with a rare dash of humour in the face, and his 'Mr. G. Wyndham' and 'Lord Roberts.' "Spy" sinks into caricature, without becoming humorous, in 'Mr. P. M. Thornton,' and falls below his own level in the profile of Mr. R. F. Cavendish. "Wag," another new hand, is responsible for the portrait of ex-President Steyn, which we sincerely trust is an outrageous caricature: it is the ugliest thing in the book.

#### CHRISTMAS BOOKS.

*Turner and Ruskin: an Exposition of the Work of Turner from the Writings of Ruskin.* Illustrated. 2 vols. (Allen.)—These enormous volumes, with their large illustrations, thick and costly paper, fine typography, and wide margins, contain only eleven pages of

fully leaded type that are original, being an introductory 'Note on Turner' by Mr. F. Wedmore, who has arranged, it cannot be said edited, the rest of the work, consisting of extracts from Ruskin's writings. Nearly two generations have passed away since the beautiful English and enthusiasm of the "Oxford Graduate" carried the public by storm; but greater knowledge and wider views have produced a singular revolution of feeling, and the publication of a mass of passages which represent, not his calmer moods, but his moments of passion, will hardly enhance Ruskin's reputation, although the admirable plates may seem to justify the raptures of the writer. The literary excellence of Ruskin's panegyric remains, of course; but it is well to remember that Turner was recognized as a great artist before Mr. Ruskin was born, and that the finest engravings of the age had long before spread his reputation throughout Europe. In itself the book is a glorification of Ruskin, and had as well have been called 'Ruskin and Turner.' The more so because the extracts, though isolated and deprived of their context, are still splendid; but the plates, even the best of them, are only part translations in black and white of the incomparable resources of the artist in colour, light, and shade. Students of Turner and admirers of Ruskin should bear this in mind, while they are thankful to Mr. Allen for what he has put before them, and fail not to be grateful to Mr. Wedmore, inasmuch as he has kept himself strictly to his subject, Turner as seen by Ruskin's eyes, and avoided parading any of the self-contradictions and inconsistencies of his hero, his whims about architecture, and the vagaries which came of overweening self-confidence. Mr. Wedmore knows, of course, although his brief 'Note' is silent on the subject, that it was Ruskin's stumbling in matters architectural which first raised doubts of the splendid vision that had dazzled men's eyes for years. He quotes, without comment, that sumptuous passage from the third volume of 'Modern Painters' which speaks of "the dead schools of landscape," condemns the Dutch School (though it includes Rembrandt) as "vulgar," and patronizes the Italian School in allowing "a certain foolish elegance in Claude" and admitting a "dull dignity in Gaspar." If we turn from Mr. Wedmore's subjects to his methods and criticism, it is with pleasure that we recognize his enthusiastic appreciation of the charms of his task, and we sympathize with him in his characteristically gentle rebuke of those who would, he supposes, have had him perform it otherwise; thus he excuses himself for not putting each splendid fragment of Ruskin in juxtaposition with the plate which does its best to represent, though it cannot reproduce, a gorgeous and beautiful achievement of Turner which gave birth to it. Such an arrangement would, he tells us, "have been to present a succession of disordered fragments." We fail to see the thing in this light—at least, so fully as it appears to the author; but it is more to the point that, notwithstanding a passage in Mr. Wedmore's 'Note' insisting on the importance of placing the illustrations, and the letterpress concerning them of course, in chronological order, the plates in both volumes follow no such order, although it would seem to be quite indispensable for the understanding of Turner's development, manifold phases, and decline. Thus 'The Battle of Trafalgar' (1825) precedes 'London' (1801), which is followed by 'Lady Chapel, Salisbury Cathedral' (1797), 'Snowdon' (1800), and so on, in disregard of the Turnerian record. Nor is the evolution of Mr. Ruskin's views more closely adhered to, an extract from 'Modern Painters,' vol. i., being immediately succeeded by another from vol. v., which was published

several years afterwards; and this comes next to the 'Marlborough House Notes' of 1856. 'Bond Street Notes' and 'Modern Painters' are inserted in no order applicable to Ruskin or Turner; and so are the extracts from 'Elements of Drawing,' 'Præterita,' 'The Queen of the Air,' and altruistic discourses with all sorts of fanciful names which contribute to make up the book before us. Not to be ungrateful, let us say no more on these heads, and consider the plates which form so great a part in the publication, and which must have taxed the skill and resources of Mr. Allen's craftsmen. The frontispiece to vol. i. professes to be a portrait of Turner, painted by himself at the age of seventeen—a statement which, whether Ruskin (to whom the portrait belonged) believed it or not, we do not believe. Yet Mrs. Danby, Turner's housekeeper, vouched for it to Ruskin when she bequeathed it to him. Turner may, or may not, have painted it, a point on which the print affords no grounds for an opinion. It represents a boy of not more than twelve years old, without a feature such as survived in the Academician. No plate before us reproduces its original better than that which, with so much dignity, expansiveness, and force of effect, represents 'The Lady Chapel, Salisbury Cathedral.' Nor does the print after Mr. McCormick's beautiful picture of 'Bath Abbey' fail to do it justice. On the other hand, 'The Garden of the Hesperides,' from the National Gallery picture, and in a less degree 'Apollo and the Python,' though it evoked one of the most splendid of Ruskin's evocations, are hardly less than shapeless, especially the former. We are unable to understand why, except for rhetorical purposes, it should be said that Turner was born "in what was almost squalor," and that he, seventy-six years after, died "in what was almost squalor": these statements are exaggerated. Nor do we see what is meant by Turner's "first hired studio, in Hand Court," Maiden Lane, Covent Garden. This was not a hired studio, but his father's house, which the present writer remembers quite well, a low-browed, but not "squalid" house at the corner of Maiden Lane and Hand Court. The court extended a hundred feet or thereabouts northward, and ended in a small school, of course of a humble sort, attached to the parish of St. Paul, Covent Garden. The half-door and dark doorway of the shop of Turner's father are distinct in our memory, as well as the small panes of the window of the shop and the dingy articles with which it was filled. Mr. Wedmore's "talk about Turner's dwelling-places" should have included the information that his house at West End, Upper Mall, Hammer-smith, then a rural suburb, was a white, rather large building, on the site of which a noisy factory of electrical machinery now stands. Here, in place of a wharf, Turner had a garden abutting on the river, in the summer-house of which we found him showing the 'Liber Studiorum' to Mr. Trimmer of Heston, throwing the prints on the floor that they might be seen the better. We do not, *pace* Mr. Wedmore's informant, believe it was because "his dad was always getting cold in the garden," that Turner left Sandycumbe Lodge, Twickenham. The R.A.'s business was either in town or far away from London. If the "dad" had anything to do with the removal, it was because of his habit of getting "lifts" on the tops of market gardeners' waggons, which then, as now, vended their way to and from London by night and day. There is no reason known to us for suspecting that Turner had long occupied surreptitiously, if at all, the little house adjoining Lindsay Row (now merged in Cheyne Walk) where he died. Being ill, and infirmities increasing upon him, he went, it seems, to what was certainly not then "a squalid cottage," in order that without

fatigue he might take delight in the splendid sunsets which, undefiled by smoke, then illumined Battersea Reach. Of course Mr. Wedmore did not repeat the legend of "Old Puggy Booth"—i.e., Turner in mufti, smoking in the parlour of a neighbouring public-house. "Old Puggy Booth" was, if existent at all, not of Turner's kidney. We do not believe, although Ruskin said it, that in 'Calais Pier, 1803,' i.e., the very acme of Turner's realistic studies, "the sky is black only because Turner did not yet generally know how to bring out light otherwise than by contrast."

*Dalmatia Illustrata*, with original pictures by William Royle, Sketcher and Scribbler (Vinton & Co.), is a disappointing volume. It is large and pretentious, and full of pictures which are far from worthy of the beautiful country they profess to present to us. The writer frankly tells us that he has not had a lesson in drawing since he was a schoolboy, and with great acumen adds that this remark may appear superfluous to those who turn to his pictures. He goes on to observe:—

"The sketcher is aware that his little pictures expose him to the risk of an action for libel and misrepresentation, but he is willing to risk that, as it is his view that inadequate views are better than none at all; and the only person who could have done justice to the subject is the late J. M. W. Turner, R.A. Amateurs rush in where artists fear to tread."

It will be seen that Mr. Royle is under no illusion as to the artistic merit of his work. The letterpress is trivial and rather flippant, as may be gathered from the opening of the "historical" chapter:—

"This is not a dry historical country, bristling with dates. Dalmatia is not a date-producing country, though a few palm-trees are to be found there."

The second part of the twenty-seventh volume of that excellent periodical *St. Nicholas* (Macmillan & Co.), edited by Mrs. Dodge, is before us. It still retains its variety of interest and freedom from pedantry.—*Chums* (Cassell & Co.) also deserves a welcome. The coloured illustrations are better than they were.

### Just-It Gossipy.

MR. QUARITCH will shortly publish a new illustrated volume by Mr. Henry Wallis, entitled 'The Oriental Influence on the Ceramic Art of the Italian Renaissance,' which results from the same author's work on 'Italian Maiolica and Mezza-Maiolica,' which was issued to students not many months ago. Both texts are the results of Mr. Wallis's studies in these interesting themes made in London, Paris, Berlin, Vienna, and Italy.

MR. WATTS, who has been rather unwell, has now quite recovered, and has left town for some time: he has made great progress with his life-size, whole-length portrait of Tennyson.

MR. F. R. PICKERSGILL, the former Keeper of the Royal Academy, is very much out of health, but, on the whole, somewhat better than for some time past.

MR. THOMPSON, of Christ Church, has been elected to succeed Dr. Anderson as Professor of Anatomy at the Royal Academy.

THE next election of Associates of the Society of Painter-Etchers will take place on January 10th. Candidates should submit three or five specimens of original work. Specimens to be sent in by January 8th.

THE Greek Government, according to a note from Athens in the Munich *Allgemeine Zeitung*, has taken the first necessary steps towards the invitation of an International Archaeological Congress to Athens. It is proposed that the Congress shall meet every two years, but it is hoped that it may eventually become annual.

## MUSIC

*Garat, 1762-1823.* Par Paul Lafond. (Paris, Calmann Lévy.)

JEAN PIERRE GARAT was, in his day, a "most noted, and even notable," singer. He was born in the small town of Ustaritz, in the Basses-Pyrénées. His father was a distinguished lawyer, and most anxious that his son should follow the same profession. The father proposed, however, in vain. Natural gifts and inclination disposed of the son and made him a musician. In early life he went to Paris, ostensibly to study jurisprudence, but in reality he devoted himself to music. We soon hear of him at Versailles, singing to Marie Antoinette, with Salieri, "l'accompagnateur ordinaire," at the harpsichord; nay, he had even the honour of singing with the Queen and the Comte d'Artois. Thus favoured by royalty, he became "l'enfant chéri" of fashionable society. But though the lion of the salons, as an artist he was held in high admiration by such men as Piccini, Sacchini, and Grétry. Garat relied on natural gifts, and never made a serious study of music. "Quel dommage qu'il chante sans savoir la musique!" once exclaimed the famous Legros. Whereupon Sacchini replied, "Sans savoir la musique! mais Garat est la musique même." He had a magnificent voice and one of extraordinary compass; it was, however, the charming, finished, and characteristic rendering of songs, both gay and grave, that so won the hearts of his audience. As an interpreter of Gluck he appears to have been quite remarkable. He was also one of the first to make known Mozart's music in Paris.

But there was a sudden end to the music-making at the Trianon with Marie Antoinette, the Duchesse d'Orléans, the Comte d'Artois, and many other notabilities, also to the balls, fêtes, and soirées musicales of the gay capital. The terrible Revolution came, and for a time the terror of the guillotine drove away all thought of pleasure. The salons frequented by Garat were closed, and many of his generous patrons suffered death. The happy days at the Trianon were never to return, and the Directoire with its dangers proved a period by no means favourable to art. Garat, together with Rode, the famous violinist, left Paris and went to Rouen, and there made the acquaintance of Adrien Boieldieu, the future composer of 'La Dame Blanche.' On January 10th, 1793, Garat gave a concert there, when Boieldieu officiated as accompanist. This was the first of many and successful concerts, in which the two newly-made friends, also Rode, took part. Later on they were joined by Punto (J. W. Stich), the distinguished performer on the horn, for whom Beethoven composed his Sonata, Op. 17. Garat was suspected and imprisoned at Rouen, but through the efforts of his friend Rode was released, and a concert given for his benefit (1794).

We next hear of him at Hamburg, gaining fresh successes. After a visit to Holland, Belgium, and, it is said, England, he returned to Paris, once more *en fête*, "effrénée vers les plaisirs et les relations de l'existence privée si longtemps suspendues," and recovered his old reputation. Reference is made to the concerts under the direction

of Bondy; and as regards the instrumental music, we read that "le triomphe fut l'exécution des symphonies d'Haydn." "Tempora mutantur": then the symphonic triumph was with Haydn, now it is obtained with Beethoven. In 1796 Garat was appointed professor of singing at the Conservatoire. In 1801 he sang in the memorable performance of Haydn's 'Creation,' when the Consul Bonaparte was present, having had a narrow escape from death through the explosion of the infernal machine in the Rue St. Nicaise. It is somewhat curious to read that "le pianiste Steibelt, si populaire alors à Paris, avait arrangé pour l'orchestre les parties de l'oratorio." There is another none too complimentary reference to Steibelt. Garat once sang in the *salon* of the Marquess of Montesson. The First Consul was present, and encored his song. Steibelt followed with "une des plus belles sonates," but before he was half way through Napoleon "prit congé de la maîtresse de maison, en lui baisant la main." In the days of the Empire our singer often appeared at the Tuileries concerts.

As a composer Garat was specially famed for his romances. "On les trouvait alors sur tous les clavecins," says his biographer. A whole chapter is devoted to the "succès féminins" of Garat, of which the number appears to have been legion. As teacher he is described as a "maître incomparable." Garat died March 2nd, 1823. As the coffin was being brought down the staircase, Cherubini, who was present, mumbled:—

"Les invitations, elles avaient pourtant été faites pour midi.....et il est midi et demie.....mais.....j'aurais dû m'en méfier, perché! ce diable de Garat, il est si peu exact, que s'il dit qu'il se fera enterrer à midi, il ne viendra pas avant quatre heures, vous verrez."

And thus ended the Garat comedy. His life was more or less frivolous, but in his way he was great. Most, if not all, of the dictionaries have the wrong date of birth of Garat. M. Lafond has consulted the "acte de naissance," from which it appears that he was born April 26th, 1762. The story of Garat, certain interesting points notwithstanding, is meagre: our author has, however, made it decidedly attractive by the trimmings he adds. 'Garat et son Temps' would have been a more fitting title.

### Musical Gossipy.

THE Saturday Popular Concerts of December 8th and 15th were well attended. Lady Halle appeared at both, and her refined artistic playing was duly appreciated. On the 8th she performed Tartini's 'Trillo del Diavolo' Sonata, a work which for many years seemed almost the special property of Dr. Joachim. Her excellent rendering of the music induced the audience to ask for an encore, and the answer was Spohr's delicate 'Barcarole.' The same composer's Adagio from his ninth Concerto was her solo on the following Saturday. Lady Halle plays everything well, but she seems to us to show special sympathy for the music of two composers: Schubert and Spohr. Mlle. Stockmar appeared for the first time at these concerts, and interpreted Grieg's Ballade for pianoforte. Her technique is sound and her conception of the music displayed taste and feeling. She also took effective part with Lady Halle in Brahms's Sonata in D minor, Op. 108. Miss Evelyn Stuart was pianist on the 15th, and in Rameau's Gavotte with Variations



in A minor was heard to advantage. The programme included Beethoven's Septet.

Mr. WILLIAM NICHOLLS gave two lectures on 'Singing and Singers' at Erard's Rooms on Monday afternoons, December 10th and 17th, and there is no subject connected with music of greater interest and importance. He has good knowledge of his subject, and he has not a particular method of his own which is to or ought to supersede all other methods. His remarks were practical, his recommendations useful, and his criticisms pertinent. Mr. Nicholls is known as a successful teacher of singing, and he is the joint author, with Mr. George E. Thorp, of a clearly written 'Text-book on the Natural Use of the Voice.'

Mr. FULLER MAITLAND brought to a close his interesting series of lectures on 'The Development of Pianoforte Technique in the Nineteenth Century,' at the Royal Academy of Music, on December 12th. There were many useful practical remarks in the third, but the second lecture (December 5th) was specially interesting. There was, however, one serious drawback. To describe and discuss the technique of two such men as Chopin and Schumann successfully within the space of one hour or thereabouts is a feat beyond the power of any lecturer, and what Mr. Maitland said convinced us that he could have spent double the time with profit and interest to his hearers. We hope that he will enlarge and publish these lectures.

At the orchestral concert given at Queen's Hall by the students of the Royal Academy of Music on December 13th, a Pianoforte Concerto by Mr. Harry Farjeon (Goring Thomas Scholar) was performed, the solo part being well interpreted by Mr. Cuthbert Whitmore. The first movement displayed individuality, the Andante a soft, quiet atmosphere, while the Finale, as regards structure, was perhaps the most satisfactory. The work is certainly promising, but Mr. Farjeon, in an operetta produced this year, has already proved that he has that within him which in time ought to develop into something good.

SIGNORINA BICE PINTO and M. Gorski gave a pianoforte and violin recital at the Salle Erard on December 14th. Signorina Pinto was not very successful with her pianoforte solos. It needs very remarkable technique, which the lady does not possess, to make a transcription of a Bach organ fugue even acceptable; in Chopin's Fantasia, Op. 49, the playing lacked charm. The pianist was heard to better advantage in Grieg's Sonata for piano and violin, Op. 8, which she interpreted with M. Gorski. The latter played Bach's Aria in simple yet dignified style, while in the Paganini-Gorski he displayed great skill and bravura, although the intonation was not always perfectly pure.

On December 15th a performance of 'The Messiah' was given by the Oxford House Musical and Dramatic Association at the Excelsior Hall, Bethnal Green. During the interval the Bishop of Stepney addressed the audience on the work of the association. Funds, he said, are wanted to carry on the attempt "to provide good and cheap music in East London." Every concert at present means "a dead loss of 10l." We state this fact, hoping that it may induce the generous-hearted to aid such a praiseworthy scheme.

Dr. C. V. STANFORD has been appointed conductor of the Leeds Musical Festival next year.

The Symphony Concerts will recommence at Queen's Hall on Saturday afternoon, January 26th; the remaining dates are February 9th, and March 2nd and 16th. We are glad to see that each of the first three programmes includes the name of a British composer. At the first will be performed Sir A. C. Mackenzie's Prelude

to Act III. of 'The Troubadour'; at the second Mr. Percy Pitt's Overture to 'The Taming of the Shrew'; and at the third a new overture, 'The Butterfly's Ball,' by Mr. F. H. Cowen. Wagner's name occurs only once on each programme; of late it has appeared to excess. Madame Lillian Blauvelt, Madame Amy Sherwin, Miss Florence Schmidt, Lady Halle, and Signor Busoni are announced.

THE Popular Concerts will be resumed on January 5th. In addition to the Saturday afternoons there will be a series of seven Monday evening concerts between February 18th and April 1st, inclusive. M. Ysaye and his quartet party, MM. Marchot, Van Hout, and J. Jacob, will appear at every concert of both series. There seems a likelihood of hearing some novelties, which at the Popular Concerts have, of late, become extremely rare.

On Monday the "Riseley Male Voice Choir," founded by Mr. Riseley early in the year, gave their first public performance at the Victoria Rooms, Clifton. The programme included the Mendelssohn 'Antigone' music, and Grieg's 'Lauderkennung' for baritone, male chorus, and orchestra.

MISS CONSTANCE BACHE will give six lectures on Russian music at King's College for Ladies, Kensington Square, on Wednesday afternoons, commencing January 30th, 1901. Commencing with a survey of Russian music from early times, she will work her way onwards to the nineteenth century, discussing finally the works of Arensky and Glazounoff, and other late representatives of the "New School."

MR. ARTHUR LAWRENCE, the biographer of the late Sir Arthur Sullivan, has contributed an article on the composer to the January number of the *Masonic Illustrated*.

MR. ROBERT NEWMAN announces an appropriate and quite original programme for his Christmas Day concert at the Queen's Hall:—The Overture and Pastoral Symphony from 'The Messiah'; the Symphony from Part II. of Bach's 'Christmas' Oratorio; the Overture and Serenade from Berlioz's 'Childhood of Christ'; and the Preludes from 'Lohengrin' and 'Parsifal.'

Le Ménestrel of December 16th states that over a hundred letters written by Jenny Lind to an intimate friend have been discovered at Rome. They cover a period of nearly thirty years (1845-74), and contain anecdotes and curious opinions concerning various artists. These letters are shortly to be published.

THE 28th of last August was the fiftieth anniversary of the production of 'Lohengrin' under Liszt at Weimar, and a jubilee performance was originally announced for that date. There were, however, delays, and it has only just taken place (December 6th), under the direction of the Court Capellmeister, Herr Krzyzanowski. Frau Mottl impersonated Elsa; Frau Doxat-Krzyzanowski, Ortrud; Herr Zeller, Lohengrin; and Herr Strathmann, Telramund. The veteran Grand Duke, who heard the first performance in 1850, was present, also Frau Rosa von Milde, the original Elsa. Of the latter Liszt, in his account of the production of 'Lohengrin' ('Gesammelte Schriften,' vol. iii.), says:—

"Fräulein Rosa Agthe—afterwards Frau Milde—who identified herself completely with her rôle, interpreted the seraphic songs of Elsa with poetical and musical intentions of the purest, and with rare accuracy; with the veiled silver tone peculiar to her; and with that pathetic accent which she had so wonderfully developed in the rôle of Elisabeth in 'Tannhäuser.'"

Le Ménestrel, referring to this jubilee festival, expresses a natural surprise that Herr Siegfried Wagner was not mentioned among the notabilities present. But what about Madame Cosima Wagner?

THE hundredth anniversary of the death of Cimarosa, who was Capellmeister at the Court

of the Emperor Leopold II., and who wrote his master-opera, 'Il Matrimonio Segreto,' at Vienna, will be celebrated in that city on January 11th. He also composed many operas for Rome, where, in the Pantheon, there is a bust of him executed by Canova.

A CONCERT was given at Naples, on Sunday, December 9th, of which the programme was devoted to music by English composers: MacKenzie, Elgar, Cliffe, German, Stanford, and Sullivan. The orchestra was under the direction of Signor Florestano Rossomandi, who in a few introductory remarks refers to "England showing from day to day an increasing number of composers who are of importance in the modern development of music"; and he mentions the pleasure it gives him to produce for the first time at Naples a few of "the best compositions of those interesting and productive artists, some of whom already hold high rank in English art." One day, perhaps, we may return the compliment.

Le Ménestrel, referring to the sum collected by the English colony at Nice to erect a tablet in the English church which Sullivan frequented, mentions that a committee has been formed in London to perpetuate in some way the memory of the composer. And it adds:—

"A funeral monument at St. Paul's is not admissible, and never has a statue in a public square been erected to a musician, not even to Purcell or Handel. The same lot has fallen to painters; England would be searched in vain for a statue of Reynolds or Turner. It would be quite time in the twentieth century to repair this injustice."

The hint is a good one; we have, however, a bust of Reynolds in Leicester Square, and a statue of Turner by MacDowell in St. Paul's. A Handel statue by Roubillac once stood in Vauxhall Gardens, where so much of the composer's music was performed. When the property was sold in 1818 it passed into private hands; in 1854 it was bought by the Sacred Harmonic Society, and, finally, in 1883 it passed into the possession of Mr. Henry Littleton.

PERFORMANCES NEXT WEEK.  
Sun. Sunday Society Concert, 3.30, Sunday League, 7, Queen's Hall.  
Tues. Christmas Day Concert, 3.30, Queen's Hall.  
Sat. Mrs. Kendal's Recital, 3, St. James's Hall.

## DRAMA

### SHAKSPEAREAN LITERATURE.

*The Works of Shakespeare.* Vol. XII. Edited by Israel Gollancz. (Dent & Co.)—With this volume Messrs. Dent complete the issue of their "Larger Temple Shakespeare," the first volume of which was published towards the close of last year. The main difference of this publication from the pretty and very popular "Temple" edition consists, as we stated in our notice of the first few volumes, in the introduction in the glossaries and notes of illustrative woodcuts, antiquarian and topographical. The plays, also, instead of being issued separately, are gathered into volumes in the order in which they are arranged in the First Folio, with one exception—'Cymbeline,' which stands last of all in that famous volume, is here made to follow the comedies. In much larger form than the "Temple" edition, the volumes are still quite "handy"; paper and print are both excellent. Some slight revision of text and notes is observable throughout, but the editor has, perhaps wisely, refrained from any essential alteration of his first edition. Apart, of course, from the added graphic illustrations, we have not, on a pretty close comparison of the two editions, discovered any great number of variations of much importance. The chief point of interest in this "Larger Temple" edition is the addition to it of what is called on the title-page a 'Life of Shakespeare.' What it actually is is better expressed in the heading of the work itself,

'Annals of the Life of Shakespeare.' It is a collection of notes arranged under the several years of the poet's existence, from 1564 to 1616. But little effort has been made to combine these into a connected narrative. They supply material out of which a 'Life' might be constructed; but it is remarkable how little personal knowledge of the man we seem to derive from the facts here baldly placed before us. Mr. Gollancz, it may be conjectured, must himself have felt this, for on the very first page of his 'Annals' he informs his readers that he is preparing a fuller 'Introduction to Shakespeare.' Nevertheless, these notes cannot fail to be useful to Shakespearean students.

*The Works of Shakespeare: Romeo and Juliet.* Edited by Edward Dowden. (Methuen & Co.)—This, the second volume of Messrs. Methuen's issue of Shakespeare's works, is, like the first—'Hamlet,' which we noticed at the beginning of the year—also the work of Prof. Dowden, the general editor of the series. We need hardly say that in its introduction and textual and exegetical notes it reaches the same high level of excellence attained in the former volume. Like it, it is a model book in all matters of arrangement and printing. Prof. Dowden is conservative as to his text, very few readings being admitted which have not received the approval of a majority of preceding editors. In some places we confess we should have welcomed a more liberal use of the first, imperfect quarto edition of 1597. However, no place of importance where this Q. 1 could be called in aid of its more authoritative brother of 1599 is left unnoted; and, moreover, in an appendix Prof. Dowden quotes in full the chief passages of Q. 1 in which it differs essentially from Q. 2; so that very little is lost to the student, whatever may be the case as regards the general reader. We have not, indeed, discovered in this volume any place requiring a note which has been left unnoted, but—and this we suppose is a publisher's question—we have frequently wished that the notes were fuller. In most of the very numerous editions of Shakespeare with which the press teems one does not expect any serious attempt to satisfy the student, but in the two volumes now issued of this edition Prof. Dowden gives us so much that we have a feeling of disappointment at his not giving us more, and so enabling us to dispense to a larger extent with other works. It is, nevertheless, a most desirable edition, and, if merely for its general get-up, a most pleasurable possession.

### Dramatic Gossip.

THE cast of 'Twelfth Night,' which will, it is expected, be produced about the beginning of February, will comprise Mr. Lionel Brough as Sir Toby Belch, Mr. Norman Forbes as Sir Andrew Aguecheek, and Mr. Courtice Pounds as the Clown.

'CHURCH AND STAGE,' by Mr. Malcolm Watson, given on the 13th inst. at the Criterion, has a sufficiently improbable story. A leading actor has married, without revealing his occupation, the daughter of a Presbyterian clergyman. He tries after his marriage to keep up the mystery as to his profession, but is found out and pardoned. Very little was done for the piece by its exponents.

'CHARLEY'S AUNT' was revived on Saturday night at the Great Queen Street Theatre, with Mr. Penley as the mock matron, a part in which he was first seen in London eight years ago. His acting remains very droll, though the note is now forced. The general performance has little interest.

MR. BENSON's season at the Comedy began on Wednesday with the production of 'The Merry Wives of Windsor,' the presentation of which was brisk, tumultuous, and popular. It had little charm of distinction or poetry, and there is some, though perhaps not much, place

for each. Passing over to Mr. Frank Rodney the part of Ford, and to Mr. George R. Weir that of Sir John Falstaff, Mr. Benson took the subordinate rôle of Dr. Caius, which he played with much comic spirit and a little extravagance. The Ford showed power, and the Nym of Mr. Arthur Whitby was quaintly humorous. Mr. Benson's performances are given on the evenings of Mondays, Wednesdays, and Thursdays, the theatre on the other evenings being in the hands of the German company. Some afternoon representations are also arranged. We recall no precedent for the manager of a company selecting a character such as Dr. Caius, though Pinkethman and Quick were among its representatives.

On the fiftieth representation of 'Herod,' on Wednesday, the visitor to Her Majesty's was presented with a photographic souvenir of the piece.

'THE BATH COMEDY' of Mr. Egerton Castle has been dramatized by the author and Mr. David Belasco for Mrs. Langtry, and will be produced by her during her forthcoming tenure of the Imperial.

M. JEAN RICHPIN, the author of 'Le Chemineau,' has written a prologue to be spoken by M. Mounet-Sully at the opening of the new Théâtre Français on the 29th inst.

TERRY'S THEATRE will reopen on January 1st with 'The Thirty Thieves,' a musical extravaganza by Mr. W. H. Risque and Mr. Edward Jones.

MR. WYNDHAM revived, at an afternoon performance on the 13th for a benefit, Taylor's 'Still Waters Run Deep.' Mrs. Beerbohm Tree was for the first time Mrs. Sternhold, and Mr. Robert Taber Captain Hawksley. Mr. Wyndham was once more John Mildmay. Mr. Alfred Bishop and Mr. Herbert Standing were included in the cast. The performance was repeated on Monday, on which occasion Miss Lottie Venne and Mr. Brandon Thomas gave Godfrey's 'My Milliner's Bill.'

A MISCELLANEOUS entertainment was given on Tuesday afternoon, for a benefit at the Haymarket. Among those taking part in it were Mr. Arthur Boucher, Mr. Murray Carson, Mr. Hayden Coffin, Mr. Cyril Maude, Miss Marie Tempest, and Miss Violet Vanbrugh.

TO CORRESPONDENTS.—J. D. R. N.—J. B. S.—M. S. K.—R. E. D. A. A.—J. M. H.—M. A.—C. E.—A. C.—E. D. G.—received.

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